

Pope (A.) the Poet
 THE
 DUNCIAD,
 VARIORVM.
 WITH THE
 PROLEGOMENA of SCRIBLERUS.

DEFEROR IN VICVM



VENDITEM TVS ET ODORES

L O N D O N.

Printed for A. DOB . 1729.

DAVID

WATSON

1844

1845

1846

1847

1848

1849

1850

1851

1852

1853

S

L

'

t

P

to

th

A

E

fo

PIECES *contained in this Book.*

THE Publisher's ADVERTISEMENT.

A LETTER to the Publisher, occasioned by the present Edition of the *DUNCIAD*.

The *Prolegomena* of MARTINUS SCRIBLERUS.

TESTIMONIES of Authors concerning our Poet and his Works.

A DISSERTATION of the Poem.

DUNCIADOS PERIOCHA: Or, Arguments to the Books.

The *DUNCIAD*, in Three Books.

NOTES VARIORUM: Being the *Scholia* of the learned *M. Scriblerus* and others, with the *Adversaria* of *John Dennis*, *Lewis Theobald*, *Edmund Curl*, the *Journalists*, &c.

INDEX of Persons celebrated in this Poem.

INDEX of Things (including Authors) to be found in the Notes.

APPENDIX.

A

ADVER.

ADVERTISEMENT.

IT Will be sufficient to say of this Edition, that the Reader has here a much more correct and compleat Copy of the DUNCIAD, than has hitherto appear'd: I cannot answer but some Mistakes may have slipt into it, but a vast Number of others will be prevented, by the Names being now not only put at length, but justified by the Authorities and Reasons given. I make no doubt, the Author's own Motive to use real rather than feign'd Names, was his care to preserve the Innocent from any false Applications; whereas in the former Editions which had no more than the initial Letters, he was made, by Keys printed here, to hurt the Inoffensive; and (what was worse) to abuse his Friends, by an Impression at Dublin.

The Commentary which attends the Poem, was sent me from several Hands, and consequently must be unequally written; yet will it have one Advantage over most Commentaries, that it is not made upon Conjectures, or a remote distance of time: And the Reader cannot but derive one Pleasure from the very Obscurity of the Persons it treats of, that it partakes of the Nature of a Secret, which most People love to be let into, tho' the Men or the Things be ever so inconsiderable or trivial.

Of the Persons it was judg'd proper to give some Account; for since it is only in this Monument that they must expect to survive (and here survive they will, as long as the English Tongue shall remain such as it was in the Reigns of Qu. Anne and K. George) it seem'd but Humanity to bestow a Word or two upon each, just to tell what he was, what he writ, when he liv'd, or when he died.

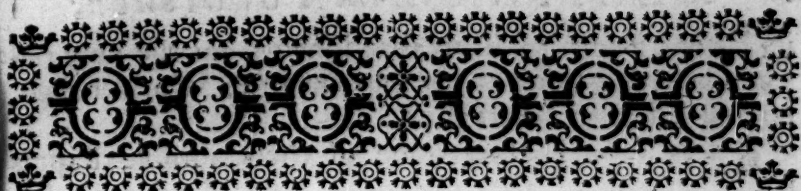
If a Word or two more are added upon the chief Offenders; 'tis only as a Paper pinn'd upon the Breast, to mark the Enormities for which they suffer'd; lest the Correction only should be remember'd, and the Crime forgotten.

In some Articles, it was thought sufficient barely to transcribe from Jacob, Curl, and other Writers of their own Rank, who were much better acquainted with them than any of the Authors of this Comment can pretend to be. Most of them had drawn each others Characters on certain Occasions; but the few here inserted, are all that could be saved from the general destruction of such Works.

Of the Part of Scriblerus I need say nothing: His Manner is well enough known, and approv'd by all but those who are too much concern'd to be Judges.

The Imitations of the Ancients are added, to gratify those who either never read, or may have forgotten them; together with some of the Parodies, and Allusions to the most excellent of the Moderns. If any Man from the Frequency of the former may think the Poem too much a Cento; our Poet will but appear to have done the same thing in jest, which Boileau did in earnest; and upon which Vida, Fracastorius, and many of the most eminent Latin Poets professedly valued themselves.

A L E T.



A

LETTER

TO THE

PUBLISHER,

Occasioned by the present EDITION of the
DUNCIAD.



It is with Pleasure I hear that you have procured a correct Edition of the *DUNCIAD*, which the many surreptitious ones have rendered so necessary; and it is yet with more, that I am informed it will be attended with a COMMENTARY: A Work so necessary, that I cannot think the Author himself would have omitted it, had he approv'd of the first Appearance of this Poem.

Such Notes as have occur'd to me I herewith send you; you will oblige me, by inserting them amongst those which are, or will be, transmitted to you by others: Since not only the Author's Friends, but even Strangers, appear engag'd by Humanity, to some Care of an Orphan of so much Genius and Spirit, which

iv *A LETTER to the PUBLISHER.*

its Parent seems to have abandoned from the very beginning, and suffered to step into the World naked, unguarded, and unattended.

It was upon reading some of these abusive Papers lately publish'd, that my great Regard to a Person whose Friendship I shall ever esteem as one of the chief Honours of my Life, and a much greater Respect to Truth, than to him, or any Man living, engag'd me in Enquiries, of which the inclos'd Notes are the Fruit.

I perceiv'd, that most of these Authors had been (doubtless very wisely) the first Aggressors: They had try'd till they were weary, what was to be got by railing at each other; no body was either concern'd, or surpriz'd, if this or that Scribler was prov'd a Dunce: But every one was curious to read what could be said to prove Mr. *POPE* one, and was ready to pay something for such a Discovery: A Stratagem, which wou'd they fairly own, might not only reconcile them to me, but screen them from the Resentment of their lawful Superiors, whom they daily abuse, only (as I charitably hope) to get that by them, which they cannot get from them.

I found this was not all; ill Success in that had transported them to Personal Abuse, either of himself, or (what I think he could less forgive) of his Friends. They had call'd Men of Virtue and Honour bad Men, long before he had either leisure or inclination to call them bad Writers: And some had been such old Offenders, that he had quite forgotten their Persons, as well as their Slanders, till they were pleas'd to revive them.

Now what had Mr. *POPE* done before to incense them? He had publish'd those Works which are in the Hands of every body, in which not the least Mention is made of any of them: And what has he done since? He has laugh'd and written the *DUNCIAD*. What had that said of them? a very serious Truth which the Publick had said before, that they were dull; and what it had no sooner said, but they themselves were at great Pains

A LETTER to the PUBLISHER. V

Pains to procure or even purchase Room in the Prints, to testify under their Hands to the Truth of it.

I should still have been silent, if either I had seen any inclination in my Friend to be serious with such Accusers, or if they had only attack'd his Writings; since whoever publishes, puts himself on his Tryal by his Country. But when his moral Character was attack'd, and in a Manner from which neither Truth nor Virtue can secure the most innocent; in a Manner which tho' it annihilates the Credit of the Accusation with the just and impartial, yet aggravates very much the Guilt of the Accuser (I mean by Authors without Names :) Then I thought, since the Danger is common to all, the Concern ought to be so; and that it was an Act of Justice to detect the Authors, not only on this Account, but as many of them are the same, who for several Years past, have made free with the greatest Names in Church and State, expos'd to the World the private Misfortunes of Families, abus'd all, even to Women, and whose prostituted Papers (for one or other Party, in the unhappy Divisions of their Country) have insulted the Fallen, the Friendless, the Exil'd, and the Dead.

Besides this which I take to be a publick Concern, I have already confess'd I had a private one. I am one of that Number who have long lov'd and esteem'd Mr. *Pope*, and had often declared it was not his Capacity or Writings (which we ever thought the least valuable Part of his Character) but the honest, open, and beneficent Man, that we most esteem'd and lov'd in him. Now if what these People say were believ'd, I must appear to all my Friends either a Fool or a Knave, either impos'd on my self, or imposing on them: So that I am as much interested in the Confutation of these Calumnies, as he is himself.

I am no Author, and consequently not to be suspected either of Jealousy or Resentment against any of the Men, of whom scarce one is known to me by Sight; and as for their Writings, I have sought them (on this one Occasion) in vain, in the Closets and Libraries of all
my

vi *A LETTER to the PUBLISHER.*

my Acquaintance. I had still been in the Dark, if a Gentleman had not procur'd me (I suppose from some of themselves, for they are generally much more dangerous Friends than Enemies) the Passages I send you. I solemnly protest I have added nothing to the Absurdity of them, which it behoves me to declare, since the Vouchers themselves will be so soon and so irrecoverably lost. You may in some Measure prevent it, by preserving at least their * Titles, and discovering (as far as you can depend on the Truth of your Information) the Names of the conceal'd Authors.

The first Objection I have heard made to the Poem is, that the Persons are too obscure for Satire. The Persons themselves, rather than allow the Objection, would forgive the Satire; and if one could be tempted to afford it a serious Answer, were not all Assassins, popular Insurrections, the Insolence of the Rabble without Doors, and of Domesticks within, most wrongfully chastized, if the Meanness of Offenders indemnified them from Punishment? On the contrary, Obscurity renders them more dangerous, as less thought of: Law can pronounce Judgment only on open Facts, Morality alone can pass Censure on Intentions of Mischief: so that, for secret Calumny, or the Arrow flying in the dark, there is no publick Punishment left, but what a good Writer inflicts.

The next Objection is, that these sort of Authors are poor. That might be pleaded as an Excuse at the *Old Baily* for lesser Crimes than Defamation; for 'tis the Case of almost all who are try'd there; but sure it can here be none, since no Man will pretend that the robbing another of his Reputation supplies the Want of it in himself. I question not but such Authors are poor, and heartily wish the Objection were removed by any honest Livelihood. But Poverty here is the Accident, not the Subject: He who describes Malice and Villainy to be pale and meagre, expresses not the least Anger

* Which we have done in a List in the *Appendix*, Numb. 2.

A LETTER to the PUBLISHER. vii

against Paleness or Leanness, but against Malice and Villainy. The Apothecary in *ROMEO* and *JULIET* is poor, but is he therefore justified in vending Poison? Not but Poverty becomes a just Subject of Satire, when it is the Consequence of Vice, Prodigality, or Neglect of one's lawful Calling; for then it increases the public Burthen, fills the Streets and High-ways with Robbers, and the Garrets with Clippers, Coiners, and Weekly Journalists.

But admitting that two or three of these, offended less in their Morals, than in their Writings; must Poverty make Nonsense sacred? if so, the Fame of bad Authors would be much better taken care of, than that of all the good ones in the World; and not one of a Hundred had ever been call'd by his right Name.

They mistake the whole Matter; It is not Charity to encourage them in the Way they follow, but to get them out of it: For Men are not Bunglers because they are poor, but they are poor because they are Bunglers.

Is it not pleasant enough to hear our Authors crying out on the one Hand, as if their Persons and Characters were too sacred for Satire; and the Publick objecting on the other, that they are too mean even for Ridicule? But whether Bread or Fame be their End, it must be allow'd, our Author by and in this Poem, has mercifully given 'em a little of both.

There are two or three, who by their Rank and Fortune have no Benefit from the former Objections (supposing them good) and these I was sorry to see in such Company. But if, without Provocation, two or three Gentlemen will fall upon one, in an Affair wherein his Interest and Reputation are equally embark'd; they cannot certainly, after they had been content to print themselves his Enemies, complain of being put into the Number of them.

Others, I'm told, pretend to have been once his Friends; surely they are their Enemies who say so, since nothing can be more odious, than to treat a Friend as they have done: But of this I can't persuade my self,
when

when I consider the constant and eternal Aversion of all bad Writers to a good one.

Such as claim a Merit from being his Admirers, I wou'd gladly ask, if it lays him under any personal Obligation? at that rate he would be the most oblig'd humble Servant in the World. I dare swear, for these in particular, he never desir'd them to be his Admirers, nor promis'd in return to be theirs; that had truly been a Sign he was of their Acquaintance; but wou'd not the malicious World have suspected such an Aprobation of some Motive worse than Ignorance, in the Author of the *Essay on Criticism*? Be it as it will, the Reasons of their Admiration and of his Contempt are equally subsisting; for his Works and theirs are the very same that they were.

One therefore of their Accusations I believe may be just, "That he has a Contempt for their Writings." And there is another which would probably be sooner allow'd by himself, than by any good Judge beside, "That his own have found too much Success with the "Publick." But as it cannot consist with his Modesty to claim this as a Justice; it lies not on him, but intirely on the Publick, to defend its own Judgment.

There remains what in my Opinion might seem a better Plea for these People, than any they have made use of. If Obscurity or Poverty were to exempt a Man from Satire, much more should Folly or Dulness; which are still more involuntary, nay, as much so as personal Deformity. But even this will not help them: Deformity becomes the Object of Ridicule when a Man sets up for being handsome: And so must Dulness when he sets up for a Wit. They are not ridicul'd because Ridicule in it self is or ought to be a Pleasure; but because it is just to undeceive or vindicate the honest and unpretending Part of Mankind from Imposition, because particular Interest ought to yield to general; and a great Number, who are not naturally Fools, ought never to be made so in Complaisance to a few who are. Accordingly, we find, that in all
Ages,

A LETTER to the PUBLISHER. ix

Ages, all vain Pretenders, were they ever so poor, or ever so dull, have been constantly the Topicks of the most candid Saryrists, from the *Codrus* of *Juvenal* to the *Damon* of *Boileau*.

Having mention'd *Boileau*, the greatest Poet and most judicious Critick of his Age and Country, admirable for his Talents, and yet perhaps more admirable for his Judgment in the proper Application of them; I cannot help remarking the Resemblance betwixt him and our Author, in Qualities, Fame and Fortune; in the Distinctions shewn to them by their Superiors, in the general Esteem of their Equals, and in their extended Reputation amongst Foreigners; in the latter of which ours has met with the better Fortune, as he has had for his Translators Persons of the most eminent Rank and Abilities in their respective Nations.* But the Resemblance holds in nothing more, than in their being equally abus'd by the ignorant Pretenders to Poetry of their Times; of which not the least Memory will remain but in their own Writings, and in the Notes made upon them. What *Boileau* has done in almost all his Poems, our Author has only in this: I dare answer for him he will do it in no more; and on his Principle of attacking few but who had slander'd him, he could not have done it at all, had he been confin'd from censuring obscure and worthless Persons, for scarce any other were his Enemies. However, as the Parity is so remarkable, I hope it will continue to the last; and if ever he shall give us an Edition of this Poem himself, I may see some of 'em treated as gently (on their Repentance or better Merit) as *Perault* and *Quinault* were at last by *Boileau*.

* Essay on Criticism in *French Verse* by General *Hamilton*. The same in Verse also by *Mons. Roboton*, Counsellor and Privy Secretary to King *George I.*

Rape of the Lock, in *French*, *Paris*, 1728.

in *Italian Verse*, by the *Abbe Conti*, a Noble *Venetian*; and by the *Marquess Rangoni*, Envoy Extraordinary from *Modena* to *K. George II.*

Others of his Works by *Salvini* of *Florence*, &c.

His Essays and Dissertations on *Homer*, in *French*, *Paris*, 1723.

^P
X A LETTER to the PUBLISHER.

In one Point I must be allow'd to think the Character of our *English* Poet the more amiable. He has not been a Follower of Fortune or Success: He has liv'd with the Great without Flattery, been a Friend to Men in Power without Pensions, from whom as he ask'd, so he receiv'd no Favour but what was done him in his Friends. As his Satires were the more just for being delay'd, so were his Panegyricks; bestow'd only on such Persons as he had familiarly known, only for such Virtues as he had long observ'd in them, and only at such Times as others cease to praise, if not begin to calumniate them, I mean, when out of Power, or out of Fashion.* A Satire therefore on Writers so notorious for the contrary, became no Man so well as himself; as none (it is plain) was so little in their Friendships, or so much in that of those whom they had most abus'd, namely the Greatest and Best of All Parties. Let me add a further Reason, that tho' engag'd in their Friendships, he never espous'd their Animosities; and can almost singly challenge this Honour, not to have written a Line of any Man, which thro' Guilt, thro' Shame, or thro' Fear, thro' Variety of Fortune, or Change of Interests, he was ever unwilling to own.

I shall conclude with remarking what a Pleasure it must be to every Reader of Humanity, to see all along, that our Author, in his very Laughter, is not indulging his own ill Nature, but only punishing that of others. To this Poem those alone are capable to do Justice, who to use the Words of a great Writer, know how hard it is (with regard both to his Subject and his Manner) *Vetustis dare novitatem, obsoletis nitorem, obscuris lucem, fastiditis gratiam.* I am,

St. James's,
Dec. 2.
1728.

Your Most Humble Servant,

WILLIAM CLELAND.

* As Mr. Wycherley, at the Time the Town declaim'd against his Book of Poems: Mr. Walsh, after his Death: Sir William Trumbull, when he had resign'd the Office of Secretary of State: Lord Bolingbroke, at his leaving England after the Queen's Death: Lord Oxford in his last Decline of Life: Mr. Secretary Craggs at the End of the South-Sea Year, and after his Death: Others only in *Epitaphs*.

DENNIS, Rem. on Pr. *Arth.*

I cannot but think it the most *reasonable* thing in the World, to distinguish good Writers, by discouraging the bad. Nor is it an *ill-natur'd* thing, in Relation even to the very *Persons* upon whom the Reflections are made: It is true, it may deprive them, a little the sooner, of a *short Profit* and a *transitory Reputation*: But then it may have a good Effect, and oblige them (before it be too late) to decline that for which they are so very *unfit*, and to have Recourse to *something* in which they may be more successful.

The *Persons* whom *Boileau* has attack'd in his Writings, have been for the most Part *Authors*, and most of those *Authors*, *Poets*; and the Censures he hath pass'd upon them have been confirm'd by all Europe. (Character of Mr. P. 1716.)

GILDON, Pref. to his *New Rehears.*

It is the common Cry of the *Poetafters* of the Town, and their Fautors, that it is an *ill-natur'd thing* to expose the *Pretenders* to Wit and Poetry. The Judges and Magistrates may with full as good Reason be reproach'd with *Ill-nature*, for putting the Laws in Execution against a Thief or Impostor—The same will hold in the Republick of Letters, if the Criticks and Judges will let every *Ignorant Pretender* to Scribbling, pass on the World.

THEOBALD, Lett. to *Mist*, Jun. 22, 1728.

Attacks may be levelled, either against *Failures* in *Genius*, or against the *Pretentions* of *writing without one*.

CONCANEN, *Ded.* to the *Auth.* of the *Dunc.*

A *Satire* upon *Dulness*, is a thing that has been *used* and *allowed* in *All Ages*.

Out of thine own Mouth will I judge thee, wicked Scribler!



MARTINUS SCRIBLERUS
H I S
PROLEGOMENA
TO THE
D U N C I A D.

TESTIMONIES of *Authors concerning our Poet
and his Works.*

MARTINUS SCRIBLERUS Lectori S.

BEFORE we present thee with our Exercitations on the most delectable Poem of the D U N C I A D (drawn from the many Volumes of our *Adversaria*, on modern Authors) we shall here, according to the laudable Usage of Editors, collect the various Judgments of the Learned concerning our Poet: Various indeed, not only of different Authors, but of the same Author at different Seasons. Nor shall we gather only the Testimonials of such eminent Wits as would of course descend to Posterity, and consequently be read without our Collection; but we shall likewise
with

with incredible Labour seek out for divers others, which but for this our Diligence, could never at the Distance of a few Months, appear to the Eye of the most curious. Hereby thou may'st not only receive the Delectation of Variety, but also arrive at a more certain Judgment, by a grave and circumspect Comparison of the Witnesses with each other, or of each with himself. Hence also thou wilt be enabled to draw Reflections, not only of a critical but of a moral Nature, by being let into many Particulars of the Person, as well as Genius; and of the Fortune, as well as Merit, of our Author: In which, if I relate some things of little Concern, peradventure, to thee, and some of as little even to him; I intreat thee to consider how minutely all true Criticks and Commentators are wont to insist upon such, and how material they seem to themselves, if to none other. Forgive me therefore, gentle Reader, if (following learned Example) I ever and anon become tedious; allow me to take the same Pain to find whether my Author were good or bad, well or ill-natured, modest or arrogant; as another, whether he were fair or brown, short or tall, or whether he wore a Coat or a Cassock?

We purposed to begin with his Life, Parentage and Education: But as to these, even his Contemporaries do exceedingly differ. One saith he was educated at home (1); another that he was bred abroad at *St. Omer's* by Jesuits (2); a third, not at *St. Omer's*, but at *Oxford* (3); a fourth, that he had no University Education at all (4). Those who allow him to be bred at home, differ as much concerning his Tutor: One saith he was kept by his Father on purpose (5); a second, that he was an itinerant Priest (6); a third, that he was a Parson (7); one calleth him a secular Clergyman of the

(1) *Giles Jacob's Lives of Poets*, Vol. 2. in his Life. (2) *Dennis's Reflect.* on the Essay on Critic. (3) *Dunciad dissected*, p. 4. (4) *Guardian* Numb. 49. (5) *Jacob ib.* (6) *Dunc. dissect.* *ibid.* (7) *Farmer P. and his Son, ib.* v. 33.

Church of *Rome* (8); another, a Monk (9). As little agree they about his Father; whom one suppoſeth, like the Father of *Hefiod*, a Tradesman or Merchant (10); another, a Husband-man, &c. (11) Nor hath any Author been wanting to give our Poet ſuch a Father, as *Apuleius* hath to *Plato*; *Iamblicus* to *Pythagoras*, and divers to *Homer*; namely, a *Dæmon*: For thus Mr. *Gildon*. (12) “Certain it is, that his original is not “from *Adam*, but the Devil; and that he wanteth no- “thing but Horns and Tail to be the exact reſemblance “of his infernal Father.” Finding therefore ſuch Contrariety of Opinions, and (what-ever be ours of this Sort of Generation) not being fond to enter into Controverſy, we ſhall defer writing the Life of our Poet, till Authors can determine among themſelves what Parents or Education he had, or whether he had any Education or Parents at all.

Proceed we to what is more certain, his Works, tho’ not leſs uncertain the Judgments concerning them: beginning with his *Eſſay on Criticiſm*, of which hear firſt the moſt ancient of Criticks,

MR. JOHN DENNIS.

“His Precepts are falſe, or trivial, or both: His “Thoughts are crude and abortive, his Expreſſions “abſurd, his Numbers harſh and unmufical, without “Cadence or Variety, his Rhymes trivial, and common—iſtead of Maſtey, we have ſomething that “is very mean; iſtead of Gravity, ſomething that is “very boyiſh; and, iſtead of Perſpicuity and lucid “Order, we have but too often Obſcurity and Confuſion.” And in another Place—“What rare Numbers are here? Would not one ſwear this Youngſter had eſpouſed ſome antiquated Muſe, who had

(8) Dunc. diſſect. (9) Characters of the Times, p. 45. (10) Female Dunc. p. ult. (11) Dunc. diſſect. (12) Whom Mr. *Curl* (Key to the Dunc. 1ſt Edit.) declares to be Author of the Character of Mr. *Pope* and his Writings, in a Letter to a Friend, printed for *S. Popping*, 1716, where this Paſſage is to be found, pag. 10.

“sued out a Divorce from some superannuated Sinner
 “upon account of Impotence, and who being pox’d
 “by her former Spouse, has got the Gout in her de-
 “crepit Age, which makes her *hobble so damnably.*” (a)
 No less peremptory is the Censure of our hypercritical
 Historian

MR. OLDMIXON.

“I dare not say any any thing of the *Essay on Cri-*
 “*ticism* in Verse; but if any more curious Reader has
 “discover’d in it something *new*, which is not in
 “*Dryden’s* Prefaces, Dedications, and his *Essay on Dra-*
 “*matick Poetry*, not to mention the *French Criticks*;
 “I should be very glad to have the Benefit of the
 “Discovery. (b)

He is followed (as in Fame, so in Judgment) by the
 modest and simple-minded

MR. LEONARD WELSTED.

Who, out of great Respect to our Poet, not nam-
 ing him, doth yet glance at his *Essay* (together with
 the Duke of *Buckingham’s*, and the Criticisms of *Dry-*
den and *Horace*, which he more openly taxeth. (c) “As
 “to the numerous Treatises, *Essays*, *Arts*, &c. both in
 “Verse and Prose, that have been written by the Mo-
 “derns on this Ground Work, they do but *hackney the*
 “*same Thoughts over again*, making them still more
 “*trite*. Most of their Pieces are nothing but a pert,
 “insipid Heap of *common Place*. *Horace* has, even in
 “his Art of Poetry, thrown out several things which
 “plainly shew, he thought an Art of Poetry was of
 “no use, even while he was writing one.” To all
 which great Authorities we can only oppose that of

MR. ADDISON.

“(d.) The Art of Criticism (saith he) which was
 “published some Months since, is a Master-piece in

(a) Reflections critical and satyrical on a Rhapsody call’d, *An Essay on Criti-*
cism. Printed for B. Lintot. (b) *Essay on Criticism* in Prose, 8vo, 1728.
 (c) Preface to his Poems, p. 18. 53. (d) *Spectator* Numb. 253.

“ its Kind. The Observations follow one another, like
 “ those in *Horace's Art of Poetry*, without that me-
 “ thodical Regularity, which would have been requi-
 “ site in a Prose Writer. They are some of them *un-*
 “ *common*, but such as the Reader must assent to, when
 “ he sees them explain'd with that Ease, and Perspicui-
 “ ty in which they are delivered. As for those which
 “ are the *most known* and the most *receiv'd*, they are
 “ placed in so beautiful a Light, and illustrated with
 “ such apt Allusions, that they have in them *all the*
 “ *Graces of Novelty*; and make the Reader, who was
 “ before acquainted with them, still more convinc'd
 “ of their Truth, and Solidity. And here give me
 “ leave to mention what Monsieur *Boileau* has so well
 “ enlarged upon, in the Preface to his Works: That
 “ Wit and fine Writing doth not consist so much in
 “ advancing things that are *new*, as in giving things
 “ that are *known* an agreeable Turn. It is impossible
 “ for us who live in the latter Ages of the World, to
 “ make Observations in Criticism, Morality, or any
 “ Art or Science, which have not been touch'd upon
 “ by others: We have little else left us, but to repre-
 “ sent the *common Sense* of Mankind in more strong,
 “ more beautiful, or more uncommon Lights. If a
 “ Reader examines *Horace's Art of Poetry*, he will find
 “ but few Precepts in it, which he may not meet with
 “ in *Aristotle*; and which were not *commonly known* by
 “ all the Poets of the *Augustan Age*. His Way of
 “ expressing, and applying them, not his *Invention*
 “ of them, is what we are chiefly to admire.

“ *Longinus* in his Reflections has given us the same
 “ kind of Sublime, which he observes in the several
 “ Passages that occasioned them. I cannot but take
 “ Notice that our *English Author*, has, after the same
 “ manner, exemplify'd several of his Precepts, in the
 “ very Precepts themselves.” He then produces some
 Instances of a particular kind of Beauty in the *Numbers*,
 and concludes with saying, that “ there are three Poems
 “ in our Tongue of the same Nature, and each a Ma-
 ster-piece

“ster-piece in its Kind; The Essay on translated Verse,
“The Essay on the Art of Poetry; and the Essay on
“Criticizm.

Of WINDSOR FOREST, positive is the Judgment of the affirmative

Mr. JOHN DENNIS,

“That it is a wretched Rhapsody, *impudently* writ
“in *Emulation* of the *Cooper's Hill* of Sir John Denham.
“The Author of it is obscure, is ambiguous, is affected,
“is temerarious, is barbarous.” (e) But the Author of
the *Dispensary*,

Dr. GARTH,

In the Preface to his Poem of *Claremont*, differs from
this Opinion. “Those who have seen those two excellent
“Poems of *Cooper's Hill*, and *Windsor Forest*,
“the one by Sir John Denham, and the other by
“Mr. Pope, will shew a great deal of Candour, if they
“approve of this.”

Of his EPISTLE of ELOISA, we are told, by
the obscure Author of a Poem called *Sawney*, (f) “That
“because *Prior's Henry* and *Emma* charm'd the finest
“Tastes, our Author writ his *Eloise* in *Opposition* to
“it; but forgot Innocence and and Virtue. If you
“take away her tender Thoughts, and her fierce Desires,
“all the rest is of no Value:” In which, methinks,
his Judgment resembled that of a French Taylor on a
Villa and Gardens by the *Thames*: “All this is very
“fine, but take away the River, and it is good for no-
“thing.” But very contrary hereunto was the Judgment of

Mr. PRIOR

Himself, saying in his *Alma*. (g)

O *Abelard*! ill fated Youth,
Thy Tale will justify this Truth.

(e.) Letters to B. B. at the End of the Remarks on Pope's *Homer*, 1717.
(f.) Printed 1728. pag. 12. (g.) *Alma Cant.* 2.

But well I weet, thy cruel Wrong
Adorns a nobler Poet's Song:

Dan. Pope, for thy Misfortune griev'd,
With kind Concern and Skill has weav'd
A Silken Web; and ne'er shall fade
Its Colours: gently has he laid
The Mantle o'er thy sad Distress,
And *Venus* shall the Texture bless, &c.

Come we now to his Translation of the *ILIAD*,
celebrated by numerous Pens, yet shall it suffice to mention the indefatigable

SIR RICHARD BLACKMORE, Kt.

Who (tho' otherwise a severe Censurer of our Author) yet stileth this a *laudable Translation*. (b) That ready Writer,

MR. OLDMIXON,

In his forementioned Essay, frequently commends the same. And the painful

MR. LEWIS THEOBALD

thus extols it. (i) "The Spirit of *Homer* breathes all thro' this Translation.—I am in doubt, whether I should most admire the *Justness to the Original*, or the Force and Beauty of the *Language*, or the sounding Variety of the *Numbers*? But when I find all these meet, it puts me in Mind of what the Poet says of one of his Heroes: That he alone rais'd and flung with Ease, a weighty Stone, that two common Men could not lift from the Ground; just so one single Person has performed in this Translation, what I once despaired to have seen done by the Force of several masterly Hands." Indeed the same Gentleman appears to have chang'd his Sentiment, in his *Essay on the Art of sinking in Reputation*, where he says thus: "In order to sink in Reputation, let him

(b) In his *Essays*, Vol. 1. printed for E. Curl. (i) *Censor*, vol. 2. No. 33.

"take

“ take it into his Head to descend into *Homer* (let the
 “ World wonder, as it will, how the Devil he got
 “ there) and pretend to do him into *English*, so his
 “ Version denote his Neglect of the Manner how.”
 Strange Variation! We are told in

MIST'S JOURNAL, June 8.

“ That this Translation of the *Iliad*, was not in all
 “ Respects conformable to the fine Taste of his Friend,
 “ Mr. *Addison*. Inasmuch that he employ'd a younger
 “ Muse, in an Undertaking of this Kind, which he
 “ supervis'd himself.” Whether Mr. *Addison* did find
 it conformable to his Taste, or not, best appears from
 his own Testimony the Year following its Publication,
 in these Words.

MR. ADDISON, *Freeholder*.

(k) “ When I consider my self as a *British* Free-
 holder, I am in a particular manner pleas'd with the
 “ Labours of those who have improv'd our Language,
 “ with the Translation of old *Greek* and *Latin* Au-
 “ thors:— We have already most of their Historians
 “ in our own Tongue, and what is more for the Ho-
 “ nour of our Language, it has been taught to express
 “ with Elegance the greatest of their Poets in each
 “ Nation. The illiterate among our Countrymen may
 “ learn to judge from *Dryden's Virgil*, of the most per-
 “ fect Epic Performance. And those Parts of *Homer*
 “ which have been publish'd already by Mr. *Pope*, give
 “ us reason to think that the *Iliad* will appear in *English*
 “ with as little Disadvantage to that immortal Poem.

As to the rest, there is a slight Mistake, for this
 younger *Muse* was elder: Nor was the Gentleman
 (who is a Friend to our Author) employ'd by Mr. *Addison*
 to translate it *after* him, since he saith himself that he
 did it *before*. (l) Contrariwise, that Mr. *Addison* in-

(k.) No. 40. May 7. (l) *Vid.* Pref. to Mr. *Tickel's* Translation of the first Book
 of the *Iliad*, 4^{to}.

gag'd our Author in this Work, appeareth by Declaration thereof in the Preface to the *Iliad*, printed some Years before his Death; and by his own Letters of *Oct. 26.* and *Nov. 2. 1713.* where he declares it his Opinion that no other Person was equal to it.

Next comes his SHAKESPEAR on the Stage.
“ Let him (quoth one, whom I take to be

Mr. THEOBALD) *Mist*, March 30, 1728.

“ publish such an Author as he has least studied, and
“ forget to discharge even the dull Duty of an Editor.
“ In this Project let him lend the Bookseller *his Name*
“ (for a competent Sum of Money tho') *to promote the*
“ *Credit of an exorbitant Subscription.*” Gentle Reader,
be pleas'd to cast thine Eye on the PROPOSAL below
quoted, and on what follows (some Months after the
former Assertion) in the same Journalist of *June 8.*
“ The Bookseller propos'd the Book by Subscription,
“ and rais'd some Thousands of Pounds for the same:
“ I believe the Gentleman did *not share in the Profits*
“ *of this extravagant Subscription.*
“ After the *Iliad*, he undertook (saith

MIST'S JOURNAL, *June 8.*)

“ the Sequel of that Work, the *Odyssey*: and having
“ secur'd the Success by a numerous Subscription, he
“ employed some *Underlings* to perform what, according
“ to *his Proposals*, should come from his *own Hands.*”
To which heavy Charge we can in Truth oppose nothing but the Words of

Mr. POPE'S PROPOSALS for the ODYSSEY.

(printed by *J. Watts*, Jan. 10, 1724.) “ I take this
“ Occasion to declare, that the SUBSCRIPTION for
“ SHAKESPEAR *belongs wholly to Mr. Tonson*; and
“ that the future Benefit of this PROPOSAL is not
“ solely for my own Use, but for that of *Two of my*
“ *Friends*, who have *assisted me in this Work.*” But
these

these very Gentlemen are extolled above our Poet himself, by another of *Mist's Journals*, *March 30, 1728.* saying, "that he would not advise Mr. *Pope* to try "the Experiment again, of getting a great Part of a "Book done by *Assistants*, lest those *extraneous Parts* "should unhappily ascend to the *sublime*, and retard "the Declension of the whole." Behold! these Underlings are become good Writers!

If any say, that before the said Proposals were printed, the Subscription was begun without Declaration of such Assistance; verily those who set it on Foot, or (as their Term is) secur'd it, to wit, the Right Honourable the Lord Viscount *Harcourt*, were he living, would testify, and the Right Honourable the Lord *Bathurst* now living doth testify, that the same is a Falshood.

Sorry I am, that Persons professing to be learned, or of whatever Rank of Authors, should either falsely tax, or be falsely taxed. Yet let us, who are only Reporters, be impartial in our Citations, and proceed.

MIST'S JOURNAL, *June 8.*

"Mr. *Addison* rais'd this Author from Obscurity, "obtain'd him the Acquaintance and Friendship of the "whole Body of our Nobility, and transferr'd his powerful Interests with those great Men to this rising Bard, who frequently levied by that Means unusual Contributions on the Publick—No sooner was his Body lifeless, but this Author, reviving his Resentment, libell'd the Memory of his departed Friend, "and what was still more heinous, made the Scandal "publick." Grievous the Accusation! unknown the Accuser! the Person accused no Witness in his own Cause, the Person in whose Regard accus'd dead! But if there be living any one Nobleman whose Friendship, yea, any one Gentleman whose Subscription Mr. *Addison* procur'd to our Author; let him stand forth, that Truth may appear! *Amicus Plato, amicus Socrates, sed magis amica veritas.* But in Verity the whole Story
of

xxii TESTIMONIES of Authors.

of the Libel is a *Lye*: Witness those Persons of Integrity, who several Years before Mr. *Addison*'s Decease, did see and approve of the said Verses, in no wise a Libel, but a friendly Rebuke, sent privately in our Author's own Hand to Mr. *Addison* himself, and never made publick till by *Curl*, their own Bookseller, in his *Miscellanies*, 12mo. 1727. One Name alone which I am authorized here to declare, will sufficiently evince this Truth, that of the Right Honourable the Earl of *Burlington*.

Next is he taxed of a Crime (with *some Authors* I doubt, more heinous than any in *Morality*) to wit Plagiarism, from the inventive and quaint-conceited

• JAMES MOORE SMITH, Gent.

(m) " Upon reading the third Volume of *Pope's* *Miscellanies*, I found five Lines which I thought " excellent, and happening to praise them, a Gentle- " man produced a modern Comedy (the *Rival Modes*) " publish'd last Year, where were the same Verses to " a Tittle (Speaking of Women.)

See how the World its pretty Slaves rewards!
A Youth of Frolicks, an old Age of Cards :
Fair to no Purpose ; artful to no End;
Young without Lovers ; old without a Friend ;
A Fop their Passion, but their Prize a Sot ;
Alive, ridiculous ; and dead, forgot.

" These Gentlemen are undoubtedly the first Plagia-
" ries that pretended to make a Reputation by stealing
" from a Man's Works in his own life-time, and out
" of a publick Print." Let us join to this what is
written by the Author of the *Rival Modes*, the said
Mr. *James Moore Smith*, in a Letter to our Author
himself (who had inform'd him, a Month before that
Play was acted, Jan. 27. 1726-7. that these Verses

(m) *Daily Journal*, March 18. 1728.

which he had before given him leave to insert in it, would be known for his, some Copies being got abroad) "He desires nevertheless, that since the Lines "had been read in his Comedy to several, Mr. P. "would not deprive it of them, &c." Surely if we add the Testimonies of the Lord *Bolingbroke*, of the Lady to whom the said Verses were originally address'd, of *Hugh Bethel*, Esq; and others who knew them as our Author's long before the said Gentleman compos'd his Play: It is hoped, the Ingenuous that affect not Error, will rectify their Opinion by the Suffrage of so honourable Personages.

And yet followeth another Charge, insinuating no less than his Enmity both to Church and State, which could come from no other Informer than the said

Mr. JAMES MOORE SMITH.

(n) "The *Memoirs of a Parish Clerk* was a very dull "and unjust Abuse of an excellent Person who wrote "in Defence of our *Religion and Constitution*; and who "has been dead many Years." Verily this also seems to be most untrue; it being known to divers that these *Memoirs* were written at the Seat of the Lord *Harcourt* in *Oxfordshire*, before that excellent Person, Bp. *Burnet's* Death, and many Years before the Appearance of that History of which they are pretended to be an Abuse. Most true it is, that Mr. *Moore* had such a Design, and was himself the Man who prest Dr. *Arbuthnot* and Mr. *Pope* to assist him therein; and that he borrow'd those *Memoirs* of our Author when that History came forth, with Intention to turn them to such Abuse. But being able to obtain from our Author but one single Hint, and either changing his Mind, or having more Mind than Ability, he contented himself to keep the said *Memoirs*, and read them as his own to all his Acquaintance. A noble Person there is, into whose Company Mr. *Pope* once chanc'd to introduce him, who

well remembreth the Conversation of Mr. *Moore* to have turn'd upon the "Contempt he had for the Work" of that reverend Prelate, and how full he was of a "Design he declared *himself* to have, of exposing it." This noble Person is the Earl of *Peterborough*.

Here, in truth, should we crave Pardon of all the foresaid Right Honourable and Worthy Personages, for having mention'd them in the same Page with such Weekly riff-raff Railers and Rhymers; but that we had their own ever-honour'd Commands for the same, and that they are introduc'd not as Witnesses in the Controversy, but as Witnesses that cannot be controverted; not to dispute, but to decide.

Certain it is, that dividing our Writers into two Classes, of such who were Acquaintance, and of such who were Strangers to our Author; the former are those who speak well, and the other those who speak evil of him. Of the first Class, the most Noble

JOHN DUKE of BUCKINGHAM
sums up his personal Character in these Lines,

- (o) And yet so wond'rous, so sublime a thing
As the great *Iliad*, scarce should make me sing,
Unless I justly could at once commend
A good Companion, and as firm a Friend;
One moral, or a mere well-natur'd Deed,
Can all Desert in Sciences exceed.

So also is he decypher'd by the Honourable

SIMON HARCOURT.

- (p) Say, wond'rous Youth, what Column wilt thou
chuse?
What Laurel'd Arch, for thy triumphant Muse?
Tho' each great Ancient court thee to his Shrine,
Tho' ev'ry Laurel thro' the Dome be thine,
Go to the Good and Just, an awful Train!
Thy Soul's Delight——

(o) Verses to Mr. P. on his Translation of *Homer*. (p) Poem prefix to his Works.

Recorded in like manner for his virtuous Disposition,
and gentle bearing, by the ingenious

Mr. WALTER HART,
in this Apostrophe:

(q) O! ever worthy, ever crown'd with Praise!
Blest in thy *Life*, and blest in all thy *Lays*.
Add, that the Sisters ev'ry Thought refine,
And ev'n thy *Life* be *faultless* as thy *Line*;
Yet Envy still with fiercer Rage pursues,
Obscures the *Virtue*, and defames the *Muse*:
A Soul like thine, in Pain, in Grief resign'd,
Views with vain Scorn the Malice of Mankind.

The witty and moral Satyrist,

Dr. EDWARD YOUNG,
wishing some Check to the Corruptions and evil Man-
ners of the Times, calls out upon our Poet, to under-
take a Task so worthy of his *Virtue*.

(r) Why slumbers *Pope*, who leads the *Muses' Train*;
Nor hears that *Virtue*, which he *loves*, complain?

To the same tune also singeth that learned Clerk of *Suffolk*,

Mr. WILLIAM BROOM,
(s) Thus nobly rising in fair *Virtue's Cause*,
From thy own *Life* transcribe th' *unerring Laws*.

And divers more, with which we will not tire the
Reader.

Let us rather recreate thee by turning to the other
Side, and shewing his Character drawn by those with
whom he never convers'd, and whose Countenances he
could not know, tho' turned against him: First again

(*) In his Poems, printed for B. Lintott. (r) Universal Passion, Satyr. 1.
(s) In his Poems, and at the End of the *Odyssey*.

xxvi TESTIMONIES of *Authors.*

commencing with the high-voiced, and never-enough-quoted

JOHN DENNIS;

Who in his *Reflections on the Essay on Criticism* thus describeth him.

“ A little affected Hypocrite, who has nothing in his Mouth but Candour, Truth, Friendship, good Nature, Humanity, and Magnanimity. He is so great a Lover of Falshood, that whenever he has a Mind to calumniate his Cotemporaries, he upbraids them with some Defect which is just *contrary to some good Quality*, for which all their *Friends and their Acquaintance* commend them. He seems to have a particular Pique to People of *Quality*, and Authors of that Rank—— He must derive his Religion from “ St. Omer’s.”——But in the Character of Mr. P. and his Writings (printed for S. Popping 1716) he saith, “ tho’ he is a Professor of the worst Religion, yet he *laughs at it*; but that, nevertheless, he is a *virulent Papist*; and yet a *Pillar for the Church of England*.” Of both which Opinions

Mr. THEOBALD

seems also to be; declaring in *Mist’s Journal* of June 22, 1728: “ That if he is not shrewdly abus’d, he hath made it his Practice to cackle to *both Parties* in their own Sentiments.” But, as to his *Pique* against People of *Quality*, the same Journalist doth not agree, but saith (May 8, 1728.) “ he had by some Means or other the *Acquaintance and Friendship* of the *whole Body* of *our Nobility*.”

However contradictory this may appear, Mr. *Dennis* and *Gildon* in the Character last cited, make it all plain, by assuring us, “ That he is a Creature that reconciles all Contradictions: He is a Beast, and a Man; a Whig, and a Tory; a Writer (at one and the same Time) of Guardians and Examiners; an Assertor of Liberty, and of the dispensing Power of Kings; a Jesuitical Professor of Truth, a base and a foul Pretender to
“ Can.

“Candour.” So that upon the whole Account, we must conclude him either to have been a great Hypocrite, or a very honest Man; a terrible Imposer upon both Parties, or very moderate to either.

Be it as to the judicious Reader shall seem good. Sure it is, he is little favour’d of certain Authors, whose Wrath is perilous: For one declares he ought to have a *Price set on his Head*, and to be hunted down as a *wild Beast*: (t) Another expressly, that it will be well if he *escape with his Life*: (u) One desires that he would *cut his own Throat*, or *hang himself*: (x) *Pasquin* seemed rather inclin’d it should be done by the Government, representing him engag’d in grievous Designs with a Lord of Parliament, then under Prosecution: (y) Mr. *Dennis* himself hath written to a *Minister*, that he is one of the most *dangerous Persons in this Kingdom*: (z) A third gives Information of Treason discover’d in his Poem: (a) Mr. *Curl* boldly supplies an imperfect Verse with *Kings and Princeesses*; (b) and another, yet bolder, publishes at Length the two most *Sacred Names* in this Nation, as Members of the *Dunciad*! (c)

This is prodigious! yet is it no less strange, that in the Midst of those invectives his Enemies have (I know not how) borne Testimony to some Merit in him:

Mr. THEOBALD,

in censuring his *Shakespear*, declares, “he has so great
“an *Esteem* for Mr. *Pope*, and so high an *Opinion* of
“his *Genius*, and *Excellencies*, that notwithstanding he
“professes a *Veneration almost rising to Idolatry* for the
“Writings of this inimitable Poet, he would be very
“loth even to do *him Justice*, at the Expence of that
“*other Gentleman’s Character*. (d)

(t) *Theobald*, Letter in *Mist’s Journal*, June 22. 1728. (u) *Smedley*, Pref. to *Gulliveriana*, p. 16. (x) *Gulliveriana*, p. 332. (y) Anno 1723. (z) This present Year. (a) Pag. 6, 7. of the Preface to a Book intitled, *A Collection of all the Letters, Essays, Verses and Advertisements, occasion’d by Pope and Swift’s Miscellanies*. Printed for *A. Moore*, 8vo. 1728. (b) Key to the *Dunc.* 3d Ed. p. 18. (c) A List of Persons, &c. at the End of the foremention’d Collection of all the Letters, Essays, &c. (d) Introduction to his *Shakespear* restor’d, in 4to, p. 3.

MR. CHARLES GILDON,

After having violently attack'd him in many Pieces, at last came to wish from his Heart, " That Mr. *Pope* " would be prevail'd upon, to give us *Ovid's* Epistles " by his Hand: for it is certain we see the Original of " *Sapho* to *Phaon* with much more Life and Likeness " in his Version, than in that of Sir *Car. Scrope*. And " this (he adds) is the more to be wish'd, because in the " *English* Tongue we have scarce any thing truly and " naturally written upon Love. (e)" He also, in taxing Sir *Richard Blackmore* for his Heterodox Opinions of *Homer*, challengeth him to answer what Mr. *Pope* hath said in his Preface to that Poet. One who takes the Name of

H. STANHOPE.

the Maker of certain Verses to *Duncan Campbell*, (f) in that Poem which is wholly a Satire on Mr. *POPE*, confesseth,

'Tis true, if finest Notes alone cou'd show
(Tun'd justly high, or regularly low)
That we should Fame to these meer Vocals give;
Pope, more than we can offer, should receive:
For when some gliding River is his Theme,
His Lines run smother than the smoothest Stream, &c.

MR. THOMAS COOKE,

After much blemishing our Author's *Homer*, cryeth out,
But in his other Works what Beauties shine?
While sweetest Musick dwells in ev'ry Line.
These he admir'd, on these he stamp'd his Praise,
And bade them live to brighten future Days. (g)

MIST'S JOURNAL, June 8, 1728.

Altho' he says, " the smooth Numbers in the *Dun-*
" *ciad* are all that recommend it, nor has it any other

(e) Commentary on the Duke of *Buckingham's* Essay, 8vo. 1721, p. 97, 98.
(f) Printed under the Title of the Progress of Dulness, 12mo. 1728. (g) *Battle of the Poets*, fol. p. 15.

" Merit;" Yet in that same Paper hath these Words:
 " The Author is allowed to be a perfect Master of an
 " elegant Versification: In all his Works we find the
 " most happy Turns, and natural Similies, wonderfully
 " short and thick sown." The Essay on the Dunciad
 also owns, pag. 25. it is very full of beautiful Images.

Mr. GILDON and DENNIS.

in the most furious of all their Works (the forecited
 Character, p. 5.) do jointly confess, " That some Men,
 " of good Understanding, value him for his Rhimes:"
 And p. 17. " That he has got, like Mr. Bayes in the
 " Rehearsal (that is, like Mr. Dryden) a notable Knack
 " of rhiming, and writing smooth Verse.

To the Success of all his Pieces they do unanimously
 give Testimony: But it is sufficient, *instar omnium*, to
 behold this last great Critick sorely lamenting it, even
 from the Essay on Criticism to this Day of the Dunciad!
 " A most notorious Instance! (quoth he) of Depravity
 " of Genius and Taste, the Approbation this Essay meets
 " with! (b)—I can safely affirm, that I never attack'd
 " any of these Writings, unless they had Success, infi-
 " nitely beyond their Merit. (i)—This, tho' an empty,
 " has been a popular Scribler: The epidemick Madness
 " of the Times has given him Reputation." (k)—If after
 the cruel treatment so many extraordinary Men (*Spenser*,
Lord Bacon, *Ben. Johnson*, *Milton*, *Butler*, *Orway*,
 and others) have received from this " Country, for
 " these last Hundred Years, I should shift the Scene,
 " and shew all that Penury chang'd at once to Riot
 " and Profuseness; and (l) more squander'd away upon
 " one Object, than would have satisfy'd the greater Part

(b) Dennis's Pref. to the Reflect. on the Essay on Crit. (i) Pref. to his Rem.
 on Homer. (k) Ibid. (l) What this vast Sum was, Mr. Dennis himself, in
 another Place, informs us (Pref. to his Remarks on the Rape of the Lock, p. 15.)
 to wit, *A Hundred a Year*. Whereby we see how great he supposed the Mo-
 deration of those extraordinary Men; even greater than that of his Friend,
Mr. Giles Jacob, who said of himself,

*One Hundred Pounds a Year, I think, wou'd do
 For me, if single——Or, if marry'd, Two.*

“ of those extraordinary Men: The Reader to whom
 “ this one Creature should be unknown, would fancy
 “ him a Prodigy of Art and Nature; would believe, that
 “ all the great Qualities of these Persons were centred in
 “ him alone——But if I should venture to assure him,
 “ that the People of *England* had made *such* a Choice—
 “ The Reader would either believe me a *malicious Ene-*
 “ *my*, and *Slanderer*; or, that the Reign of the last
 “ (*Queen Anne's Ministry*) was design'd by Fate to en-
 “ courage *Fools*. (m)

However, lest we imagine our Author's Success was
 “ constant and universal, they acquaint us of certain
 Works in a less Degree of Repute, whereof (altho'
 own'd by others) yet do they assure us he is the Wri-
 ter. Of this sort Mr. *Dennis* ascribes to him (n) *Two*
Farces, whose Names he does not tell, but assures us
there is not one Jest in them; and in Imitation of *Horace*,
 whose Title he does not mention, but assures us, *It is*
much more execrable than all his Works. (o) The *Daily*
Journal, May 11. 1728. assures us, “ he is below *Tom*
Durfey in the *Drama*, because (as that Writer thinks)
 “ the *Marriage Hater Match'd*, and the *Boarding School*,
 “ are much better than the *What-d'ye-call-it*,” which
 is not Mr. *P's* but Mr. *Gay's*. Mr. *Gildon* assures us, in
 his *New Rehearsal* printed 1714, p. 48. “ That he was
 “ writing a *Play* of the *Lady Jane Gray*; but it after-
 wards prov'd to be Mr. *Rowe's*. The same Mr. *Gildon*
 and *Dennis* assure us, “ he wrote a Pamphlet called,
 “ *Dr. Andrew Tripe*; (p) which prov'd to be one
Dr. Wagstaff's. Mr. *Theobald* assures in *Mist* of the
 27th of *April*, “ That the Treatise of *The Profund* is
 “ very dull, and that Mr. *Pope* is the Author of it;
 The Writer of *Gulliveriana* is of another Opinion, and
 says, “ The whole, or greatest Part of the Merit of
 “ this Treatise must, and can only be ascribed to *Gul-*
 “ *liver*. (q) [Here, gentle Reader, cannot I but smile

(m) Rem. on Hom. p. 8. 9.
 Mr. P. p. 7. (p) Ibid. p. 6.

(n) Rem. on Hom. p. 8.
 (q) *Gulliveriana*, p. 336.

(o) Character of

at the strange Blindness and Positiveness of Men, knowing the said Treatise to appertain to one other but to me, *Martinus Scriblerus.*]

Lastly, we are assured in *Mist* of June 8. "That his own *Plays* and *Farces* would better have adorn'd the *Dunciad*, than those of Mr. *Theobald*; for he had neither Genius for Tragedy or Comedy: Which, whether true or not, is not easy to judge, in as much as he hath attempted neither.

But from all that hath been said, the discerning Reader will collect, that it little avail'd our Author to have any Candour, since when he declar'd he did not write for others, it was not credited: As little to have any Modesty, since when he declin'd writing in any way himself, the Presumption of others was imputed to him. If he singly enterpriz'd one great Work, he was tax'd of Boldness and Madness to a Prodigy: (r) If he took *Assistants* in another, it was complain'd of, and represented as a great Injury to the Publick. (s) The loftiest Heroicks, the lowest Ballads, Treatises against the State or Church, Satire on Lords and Ladies, Raillery on Wits and Authors, Squabbles with Booksellers, or even full and true Accounts of Monsters, Poisons, and Murders: Of any hereof was there nothing so good, nothing so bad, which hath not at one or other Season been to him ascribed. If it bore no Author's Name, then lay he concealed; if it did, he father'd it on that Author to be yet better concealed. If it resembled any of his Styles, then was it evident; if it did not, then disguis'd he it on set Purpose. Yea, even direct Oppositions in Religion, Principles, and Politicks, have equally been supposed in him inherent. Surely, a most rare, and singular Character! of which let the Reader make what he can.

Doubtless most Commentators wou'd hence take Occasion to turn all to their Author's Advantage; and from

(r) *Burner*, *Homerides*, p. 1. of his Translation of the *Iliad*. (s) The *London* and *Mist's Journals*, on his Undertaking of the *Odyssey*.

the Testimony of his very Enemies would affirm, That his Capacity was boundless, as well as his Imagination; That he was a perfect Master of all Styles and all Arguments; And that there was in those Times no other Writer, in any kind, of any Degree of Excellence, save he himself. But as this is not our own Sentiment, we shall determine on nothing, but leave thee, gentle Reader, to steer thy Judgment equally between various Opinions, and to chuse whether thou wilt believe the Testimonies of those who knew him, or of those who knew him not.





MARTINUS SCRIBLERUS

Of the P O E M.

THIS Poem, as it celebrateth the most grave and ancient of Things, Chaos, Night, and Dulness, so is it of the most grave and ancient kind. *Homer* (saith *Aristotle*) was the first who gave the *Form*, and (saith *Horace*) who adapted the *Measure* to Heroick Poesy. But even before this, may be rationally presumed from what the Ancients have left written, was a Piece by *Homer* composed, of like Nature and Matter with this of our Poet. For of Epic sort it appeareth to have been, yet of Matter surely not unpleasant, witness what is reported of it by the learned Archbishop *Eustathius* in *Odyss. κ*. And accordingly *Aristotle*, in his Poetic. Chap. 4. doth further set forth, that as the *Iliad* and *Odyssy* gave Example to Tragedy, so did this Poem to Comedy its first Idea.

From these Authors also it should seem, that the Heroe, or chief Personage of it was no less *obscure*, and his *Understanding* and *Sentiments* no less quaint and strange (if indeed not more so) than any of the Actors in our Poem. *Margites* was the Name of this Personage, whom Antiquity recordeth to have been *Dunce the First*; and surely from what we hear of him, not unworthy to be the Root of so spreading a Tree, and so numerous a Posterity. The Poem therefore celebrating him, was properly and absolutely a *Dunciad*; which tho' now unhappily lost, yet is its Nature sufficiently known by the infallible Tokens aforesaid. And thus it doth appear, that the first *Dunciad* was the first Epic Poem, written by *Homer* himself, and anterior even to the *Iliad* or *Odyssy*.

Now forasmuch as our Poet had translated those two famous Works of *Homer* which are yet left; he did

conceive it in some sort his Duty to imitate that also which was lost: And was therefore induced to bestow on it the same Form which *Homer's* is reported to have had, namely that of Epic Poem, with a Title also framed after the ancient *Greek* manner, to wit, that of *Dunciad*.

Wonderful it is, that so few of the Moderns have been stimulated to attempt some *Dunciad*! since in the Opinion of the Multitude, it might cost less Pain and Oil, than an Imitation of the greater Epic. But possible it is also, that, on due Reflection, the Maker might find it easier to paint a *Charlemagne*, a *Brute* or a *Godfrey*, with just Pomp and Dignity Heroic, than a *Margites*, a *Codrus*, a *Flecknoe*, or a *Tibbald*.

We shall next declare the Occasion and the Cause which moved our Poet to this particular Work. He lived in those Days, when (after Providence had permitted the Invention of Printing as a Scourge for the Sins of the Learned) Paper also became so cheap, and Printers so numerous, that a Deluge of Authors cover'd the Land: Whereby not only the Peace of the honest unwriting Subject was daily molested, but unmerciful Demands were made of his Applause, yea, of his Money, by such as would neither earn the one, or deserve the other. At the same time, the Liberty of the Press was so unlimited, that it grew dangerous to refuse them either: For they would forthwith publish Slanders unpunish'd, the Authors being anonymous; nay, the immediate Publishers thereof lay skulking under the Wings of an Act of Parliament, assuredly intended for better Purposes.

Now, our Author living in those times, did conceive it an Endeavour well worthy an honest Satyrist, to dissuade the Dull, and punish the Malicious, *the only Way that was left*. In that publick-spirited View he laid the Plan of this Poem, as the greatest Service he was capable (without much Hurt, or being slain) to render his dear Country. First, taking things from their Original, he considereth the Causes creative of such

such Authors, namely *Dulness* and *Poverty*; the one born with them, the other contracted by Neglect of their proper Talent thro' Self-conceit of greater Abilities. This Truth he wrapp'd in an *Allegory* (as the Constitution of Epic Poesy requires) and feigns, that one of these Goddesses had taken up her Abode with the other, and that they jointly inspir'd all such Writers and such Works. He proceedeth to shew the *Qualities* they bestow on these Authors, and the *Effects* they produce: Then the *Materials* or *Stock* with which they furnish them, and (above all) that *Self-opinion*, which causeth it to seem to themselves vastly greater than it is, and is the prime Motive of their setting up in this sad and sorry Merchandise. The great Power of these Goddesses acting in Alliance (whereof, as the one is the Mother of Industry, so is the other of Plodding) was to be exemplify'd in one, great and remarkable *Action*. And none cou'd be more so than that which our Poet hath chosen, the Introduction of the lowest Diversions of the Rabble in *Smithfield* to be the Entertainment of the Court and Town; or, in other words, the Action of the *Dunciad* is the Removal of the Imperial Seat of Dulness from the City to the polite World; as that of the *Æneid* is the Removal of the Empire of *Troy* to *Latium*. But as *Homer*, singing only the *Wrath of Achilles*, yet includes in his Poem the whole History of the *Trojan War*, in like manner our Author hath drawn into this single Action the whole History of Dulness and her Children. To this End she is represented, at the very Opening of the Poem, taking a View of her Forces, which are distinguish'd into these three kinds, Party-writers, dull Poets, and wild Criticks.

A *Person* must be fix'd upon to support this Action, who (to agree with the said Design) must be such an one as is capable of being all three. This *Phantom* in the Poet's Mind must have a *Name*. He seeks for one who hath been concerned in the *Journals*, written bad *Plays* or *Poems*, and publish'd low *Criticisms*. He finds

his Name to be *Tibbald*, and he becomes of Course the Heroe of the Poem.

The *Fable* being thus, according to best Example, one and entire, as contain'd in the Proposition; the *Machinery* is a continued Chain of Allegories, setting forth the whole Power, Ministry, and Empire of Dulness, extended thro' her subordinate Instruments, in all her various Operations.

This is branched into *Episodes*, each of which hath its Moral apart, tho' all conducive to the main End. The Crowd assembled in the second Book demonstrates the Design to be more extensive than to bad Poets only, and that we may expect other Episodes, of the Patrons, Encouragers, or Paymasters of such Authors, as Occasion shall bring them forth. And the third Book, if well consider'd, seemeth to embrace the whole World. Each of the Games relateth to some or other vile Class of Writers. The first concerneth the Plagiary, to whom he giveth the Name of *More*; the second the libellous Novellist, whom he styleth *Eliza*; the third the flattering Dedicator; the fourth the bawling Critick, or noisy Poet; the fifth the dark and dirty Party-writer; and so of the rest, assigning to each some *proper Name* or other, such as he cou'd find.

As for the *Characters*, the Publick hath already acknowledged how justly they are drawn: The Manners are so depicted, and the Sentiments so particular to those to whom applied, that surely to transfer them to any other, or wiser, Personages, wou'd be exceeding difficult. And certain it is, that every Person concerned, being consulted apart, will readily own the Resemblance of every Portrait, his own excepted.

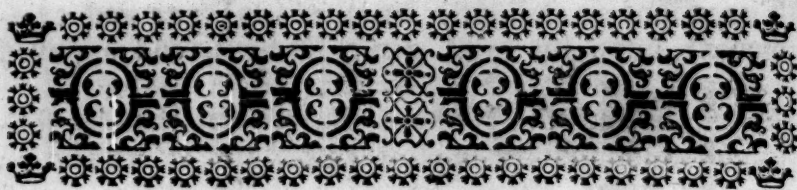
The Descriptions are singular; the Comparisons very quaint; the Narration various, yet of one Colour. The Purity and Chastity of Diction is so preserved, that in the Places most suspicious not the *Words* but only the *Images* have been censured, and yet are those Images no other than have been sanctified by ancient and classical Authority (tho', as was the manner of those good Times,

Times, not so curiously wrapped up) yea and commended upon by most grave Doctors, and approved Criticks.

As it beareth the Name of Epic, it is thereby subjected to such severe indispensable Rules as are laid on all Neotericks, a strict Imitation of the antient; inso-much that any Deviation accompanied with whatever poetic Beauties, hath always been censured by the sound Critick. How exact that Imitation hath been in this Piece, appeareth not only by its general Structure, but by particular Allusions infinite, many whereof have elcaped both the Commentator and Poet himself; yea divers by his exceeding Diligence are so alter'd and interwoven with the rest, that several have already been, and more will be, by the ignorant abused, as altogether and originally his own.

In a Word, the whole Poem proveth itself to be the Work of our Author when his Faculties were in full Vigour and Perfection; at that exact time of Life when Years have ripened the Judgment, without diminishing the Imagination; which by good Criticks is held to be punctually at *Forty*. For, at that Season it was that *Virgil* finished his *Georgics*; and Sir *Richard Blackmore* at the like Age composing his *Arthurs*, declared the same to be the very *Acme* and Pitch of Life for Epic Poesy: Tho' since he hath altered it to *Sixty*, * the Year in which he publish'd his *Alfred*. True it is, that the Talents for Criticism, namely Smartness, quick Censure, Vivacity of Remark, certainty of Asseveration, indeed all but Acerbity, seem rather the Gifts of Youth than of riper Age: But it is far otherwise in Poetry; witness the Works of Mr. *Rymer* and Mr. *Dennis*, who beginning with Criticism, became afterwards such Poets as no Age hath parallel'd. With good Reason therefore did our Author chuse to write his *Essay* on that Subject at Twenty, and reserve for his maturer Years, this great and wonderful Work of the *Dunciad*.

* See his *Essay* on Heroic Poetry.



DUNCIADOS *Periocha*:

O R,

ARGUMENTS to the Books.

BOOK the FIRST.

THE Proposition of the Subject. The Invocation, and the Inscription. Then the Original of the great Empire of *Dulness*, and cause of the Continuance thereof. The beloved Seat of the Goddess is describ'd, with her chief Attendants and Officers, her Functions, Operations, and Effects. Then the Poem hastes into the midst of things, presenting her on the Evening of a Lord Mayor's Day, revolving the long Succession of her Sons, and the Glories past, and to come. She fixes her Eye on *Tibbald* to be the Instrument of that great Event which is the Subject of the Poem. He is describ'd pensive in his Study, giving up the Cause, and apprehending the Period of her Empire from the old Age of the present Monarch *Settle*. Wherefore debating whether to betake himself to Law or Politicks, he raises an Altar of proper Books, and (making first his solemn Prayer and Declaration) purposes thereon to sacrifice all his unsuccessful Writings. As the Pile is kindled, the Goddess beholding the Flame from her Seat, flies in Person and puts it out, by casting upon it the Poem of *Thule*. She forthwith reveals her self to him, transports him to her Temple, unfolds all her Arts, and initiates him into her Mysteries; then announcing the Death of *Settle* that Night, anoints, and proclaims him Successor.

BOOK

ARGUMENTS to the BOOKS.

BOOK the SECOND.

THE King being proclaimed, the Solemnity is graced with publick Games and Sports of various kinds (not instituted by the Hero, as by *Aeneas* in *Virgil*, but for greater Honour by the Goddess in Person) in like manner as the Games *Pythia*, *Isthmia*, &c. were anciently said to be by the Gods, and as *Thetis* herself appearing according to *Homer*, *Odyss.* 24. proposed the Prizes in Honour of her Son *Achilles*. Hither flock the Poets and Criticks, attended (as is but just) with their Patrons and Booksellers. The Goddess is first pleased, for her Disport, to propose Games to the latter, and setteth up the Phantom of a Poet, which the Booksellers contend to overtake. The Races described, with their divers Accidents: Next, the Game for a Poetess: Afterwards the Exercises for the Poets, of Tickling, Vociferating, Diving: The first holds forth the Arts and Practices of Dedicators, the second of Disputants and Fustian Poets, the third of profound, dark, and dirty Authors. Lastly, for the Criticks, the Goddess proposes (with great Propriety) an Exercise not of their Parts but their Patience; in hearing the Works of two voluminous Authors, one in Verse, and the other in Prose, deliberately read, without sleeping: The various Effects of which, with the several Degrees and Manners of their Operation, are here most lively set forth: Till the whole Number, not of Criticks only, but of Spectators, Actors, and all present fall fast asleep, which naturally and necessarily ends the Games.

BOOK the THIRD.

AFTER the other Persons are disposed in their proper Places of Rest, the Goddess transports the King to her Temple, and there lays him to slumber with his Head on her Lap; a Position of marvellous Virtue, which causes all the Visions of wild Enthusiasts, Projectors, Politicians, Inamorato's, Castle-builders, Chymists and Poets. He is immediately carried on the Wings of Fancy to the *Elizian* Shade, where on the Banks of *Lethe* the Souls of the dull are dipp'd by *Bavius*, before their Entrance into this World. There he is met by the Ghost of *Settle*, and by him made acquainted with the Wonders of the Place, and with those which he is himself destin'd to perform. He takes him to a *Mount of Vision*, from whence he shews him the past triumphs of the Empire of Dulness, then the present, and lastly the future. How small a Part of the World was ever conquered by *Science*, how soon those Conquests were stopp'd, and those very Nations again reduced to her Dominion. Then distinguishing the Island of *Great Britain*, shews by what Aids, and by what Persons, it shall

ARGUMENTS to the BOOKS.

shall be forthwith brought to her Empire. These he causes to pass in Review before his Eyes, describing each by his proper Figure, Character, and Qualifications. On a sudden the Scene shifts, and a vast Number of Miracles and Prodigies appear, utterly surprizing and unknown to the King himself, till they are explained to be the Wonders of his own Reign now commencing. On this Subject *Settle* breaks into a Congratulation, yet not unmix'd with Concern, that his own Times were but the Types of these; He prophesies how first the Nation shall be over-run with Farces, Opera's, Shows; and the Throne of Dulness advanced over both the Theatres: Then how her Sons shall preside in the Seats of Arts and Sciences, till in Conclusion all shall return to their original Chaos: A Scene, of which the present Action of the *Dunciad* is but a Type, or Foretaste, giving a Glimpse or *Pisgab-fight* of the promis'd Fulness of her Glory; the Accomplishment whereof will, in all Probability, hereafter be the Theme of many other and greater *Dunciads*.





THE DUNCIAD.

BOOK the FIRST.

BOOKS and the man I sing, the first who brings
The Smithfield Muses to the ear of kings.

REMARKS on BOOK the FIRST.

* *THE Dunciad*, sic M. S. It may be well disputed whether this be a right Reading? Ought it not rather to be spelled *Dunceiad*, as the Etymology evidently demands? *Dunce* with an *e*, therefore *Dunceiad* with an *e*. That accurate and punctual Man of Letters, the Restorer of *Shakespeare*, constantly observes the preservation of this very Letter *e*, in spelling the Name of his beloved Author, and not like his common careless Editors, with the omission of one, nay sometimes of two *ee*'s [as *Shak'spear*] which is utterly unpardonable. Nor is the neglect of a single Letter so trivial as to some it may appear; the alteration whereof in a learned language is an *Atchivement that brings honour* to the Critick who advances it; and Dr. B. will be remembered to posterity for his performances of this sort, as long

as the world shall have any esteem for the Remains of *Menander* and *Philemon*.

THEOBALD,

I have a just value for the Letter *E*, and the same affection for the Name of this Poem, as the forecited Critick for that of his Author; yet cannot it induce me to agree with those who would add yet another *e* to it, and call it the *Dunceiade*; which being a *French* and foreign Termination, is no way proper to a word entirely *English*, and vernacular. One *E* therefore in this case is right, and two *E*'s wrong; yet, upon the whole, I shall follow the Manuscript, and print it without any *E* at all; mov'd thereto by Authority, at all times with Criticks equal if not superior to Reason. In which method of proceeding, I can never
F enough

Say great Patricians! (since yourselves inspire
These wond'rous works; so Jove and Fate require)

R E M A R K S.

enough praise my very good Friend, the exact Mr. *Tho. Hearne*; who, if any word occur which to him and all mankind is evidently wrong, yet keeps he it in the Text with due reverence, and only remarks in the Margin, *sic M. S.* In like manner we shall not amend this error in the Title itself, but only note it *obiter*, to evince to the learned that it was not our fault, nor any effect of our own Ignorance or Inattention.

SCRIBLERUS.

VERSE 1. *Books and the man I
sing, the first who brings
The Smithfield Muses to the ear of
kings.*

Wonderful is the stupidity of all the former Criticks and Commentators on this Poem! It breaks forth at the very first line. The Author of the Critique prefix'd to *Sawney*, a Poem, p. 5. hath been so dull as to explain *The Man who brings*, &c. not of the Hero of the Piece, but of our Poet himself, as if he vaunted that *Kings* were to be his Readers (an Honour which tho' this Poem hath had, yet knoweth he how to receive it with more Modesty).

We remit this Ignorant to the first lines of the *Æneid*; assuring him, that *Virgil* there speaketh not of himself, but of *Æneas*.

*Arma virumque cano, Trojæ qui
primus ab oris,
Italiam fato profugus, Latinaque
venit*

*Littora: multum ille & terris ja-
ctatus & alto, &c.*

I cite the whole three verses, that I may by the way offer a conjectural

Emendation, purely my own, upon each: First, *oris* should be read *aris*, it being as we see *Æn. ii. 513.* from the altar of *Jupiter Hercæus* that *Æneas* fled as soon as he saw *Priam* slain. In the second line I would read *factu* for *fato*, since it is most clear it was by winds that he arriv'd at the shore of *Italy*; *factatus* in the third, is surely as improper apply'd to *terris*, as proper to *alto*: To say a man is *lost on land*, is much at one with saying he *walks at sea*, *Risum teneatis amici?* Correct it, as I doubt not it ought to be, *vexatus*.

SCRIBLERUS.

VERSE 2. *The Smithfield Muses]* *Smithfield* is the place where *Bartholomew-Fair* was kept, whose *Shews*, *Machines*, and *Dramatical Entertainments*, formerly agreeable only to the taste of the Rabble, were, by the Hero of this Poem and others of equal Genius, brought to the Theatres of *Covent-Garden*, *Lincolns-Inn-Fields*, and the *Haymarket*, to be the reigning Pleasures of the Court and Town. This happened in the Year 1725, and continued to the Year 1728. See Book 3. Verse 191, &c.

VERSE 10. *Daughter of Chaos, &c.]* The beauty of this whole Allegory being purely of the poetical kind, we think it not our proper business as a Scholiast, to meddle with it; but leave it (as we shall in general all such) to the Reader: remarking only, that *Chaos* (according to *Hesiod*, *Θεογονία*) was the Progenitor of all the Gods.

SCRIBL.

I M I T A T I O N S.

VERSE 3. *Say great Patricians
(since your selves inspire
These wond'rous Works.) &c.*

Ovid. *Metam. i.*

— *Dii captis (nam vos mutastis
& illas)*

Book I. The DUNCIAD.

Say from what cause, in vain decry'd and curst,
Still Dunce second reigns like Dunce the first. 5

In eldest time e'er mortals writ or read,
Ee'r Pallas issued from the Thund'rer's head,
Dulness o'er all possess'd her antient right:
Daughter of Chaos and eternal Night: 10
Fate in their dotage this fair idiot gave,
Gross as her fire, and as her mother grave,
Laborious, heavy, busy, bold, and blind,
She rul'd, in native Anarchy, the mind.

Still her old empire to confirm, she tries, 15
For born a Goddess, Dulness never dies.

O thou! whatever title please thine ear,
Dean, Drapier, Bickerstaff, or Gulliver!
Whether thou chuse Cervantes' serious air,
Or laugh and shake in Rab'lais easy chair, 20
Or praise the court, or magnify makind,
Or thy griev'd country's Copper chains unbind,
From thy Bæotia tho' her pow'r retires,
Grieve not at ought our sister realms acquire:

REMARKS.

VERSE 23. *From thy Bæotia.*] *Bæotia* of old lay under the Rail-
lery of the neighbouring Wits, as
Ireland does now; though each of
those nations produced one of the
greatest Wits, and greatest Generals,
of their age.

VERSE 26. *A new Saturnian
Age of Lead.*] The ancient Golden
Age is by Poets stiled *Saturnian*;
but in the Chymical language, *Sa-
turn* is Lead.

VERSE 27. *Where wave the
tatter'd Ensigns of Rag-fair.*] *Rag-
fair* is a place near the Tower of
London, where old cloaths and frip-
pery are sold.

VERSE 28. 31. &c. *A yawning
ruin hangs and nods in air.*—
*Here in one Bed two shivering Sisters
lie,*

The Cave of Poverty and Poetry.

Here upon this place the foreci-
ted Critick on the *Dunciad*. "These
" lines (saith he) have no Con-
" struction, or are Nonsense. The
" two shivering Sisters must be the
" sister Caves of Poverty and Poe-
" try, or the Bed and Cave of Po-
" verty and Poetry must be the
" same, (*questionless*) and the two
" Sisters the Lord knows who?
O the Construction of Grammatical
Heads! *Virgil* writeth thus; *Æn.* 1.

IMITATIONS.

VERSE 6. Alluding to a Verse
of Mr. Dryden's not in *Mac Flecko*
(as it is said ignorantly in the Key to
the *Dunciad*, pag. 1.) but in his ver-

ses to Mr. Congreve.

*And Tom the second reigns like
Tom the first,*

F 2

Fronto

Here pleas'd behold her mighty wings out-spread, 25
To hatch a new Saturnian age of Lead.

Where wave the tatter'd ensigns of Rag-Fair,
A yawning ruin hangs and nods in air;
Keen, hollow winds howl thro' the bleak recess,
Emblem of Music caus'd by emptiness: 30
Here in one bed two shiv'ring sisters lye,
The cave of Poverty and Poetry.

This, the Great Mother dearer held than all
The clubs of Quidnunc's, or her own Guild-hall.
Here stood her Opium, here she nurs'd her Owls, 35
And destin'd here th' imperial seat of Fools.
Hence springs each weekly Muse, the living boast
Of Curl's chaste press, and Lintot's rubric's post,

R E M A R K S.

Præte sub adversa scopulis pendentibus antrum:

Intus aquæ dulces, vivog; sedilia saxo; Nympharum domus——

May we not say in like manner,
“ The Nymphs must be the Waters
“ and the Stones, or the Waters and
“ and the Stones must be the houses
“ of the Nymphs? *Insulse!* The second line, *Intus aquæ, &c.* is in a parenthesis (as are the two lines of our Author, *Keen hollow winds, &c.*) and it is the *Antrum*, and the yawning *Ruin*, in the line before that parenthesis, which are the *Domus*, and the *Cave*.

Let me again, I beseech thee Reader, present thee with another conjectural Emendation on *Virgil's Scopulis pendentibus*: He is here describing a place, whither the weary Mariners of *Aeneas* repaired to dress their Dinner.—*Fessi—frugesq; receptas Et torrere parant flammis*:

What has *scopulis pendentibus* here to do? Indeed the *aquæ dulces* and *sedilia* are something; *sweet Waters* to drink, and *Seats* to rest on. The other is surely an error of the Copyists. Restore it, without the least scruple, *Populis prædentibus*.

But for this and a thousand more, expect our Edition of *Virgil*; a Specimen whereof see in the Appendix.

S C R I B I E R U S.

VERSE 33. *The Great Mother.*] *Magna mater*, here apply'd to *Dulness*. The *Quidnunc's* was a name given to the ancient Members of certain political Clubs, who were constantly enquiring, *Quid nunc?* what news?

VERSE 38. *Curl's chaste press, and Lintot's rubric post.*] Two Booksellers, of whom see Book 2. The former was fined by the Court of King's-Bench for publishing obscene books.

I M I T A T I O N S.

VERSE 33. *This the Great Mother, &c.*] *Æn. 1.*

Urbs antiqua fuit——

Quam Juno fertur terris magis omnibus unam

Posthabita coluisse Samo; hic illius arma,

Hic currus fuit: hoc regnum Dea gentibus esse

(Siqua fata sinant) jam tum tendit, que sovetque

Hence hymning Tyburn's elegiac lay,
Hence the soft sing-song on Cecilia's day,
Sepulchral lyes our holy wall to grace,
And New-years Odes, and all the Grubstreet race.

'Twas here in clouded majesty she shone;
Four guardian Virtues, round, support her throne;
Fierce champion Fortitude, that knows no fears
Of hisses, blows, or want, or loss of ears:
Calm temperance, whose blessings those partake
Who hunger, and who thirst, for scribbling sake:

R E M A R K S.

VERSE 39. *Hence hymning Tyburn's elegiac lay.*] It is an ancient English custom for the Malefactors to sing a Psalm at their Execution at Tyburn: and no less customary to print Elegies on their deaths, at the same time, or before.

VERSE 40 and 42. Allude to the annual Songs composed to *Munich* St. Cecilia's Feast, and those made by the Poet-Laureat for the time being to be sung at Court, on every New-Years-Day, the words of which are happily drown'd in the Voices and Instruments.

VERSE 41. Is a jest Satyr on the Flatteries and Falsehoods admitted to be inscribed on the walls of Churches in Epitaphs.

I must not here omit a Reflection, which will occur perpetually thro' this Poem, and cannot but greatly endear the Author to every attentive Observer of it: I mean that Candour and Humanity which every where appears in him, to those unhappy Objects of the Ridicule of all

mankind, the bad Poets. He here imputes all scandalous rhimes, scurrilous weekly papers, lying news, base flatteries, wretched elegies, songs, and verses (even from those sung at Court, to ballads in the streets) not so much to Malice or Servility as to Dulness; and not so much to Dulness, as to Necessity; and thus at the very commencement of his Satyr, makes an Apology for all that are to be satyriized.

VERSE 48. *Who hunger, and who thirst.*] "This is an infamous Burlesque on a Text in Scripture, which shews the Author's delight "is Prophaness," (said *Curl* upon this place.) But 'tis very familiar with *Shakespeare* to allude to Passages of Scripture. Out of a great number I'll select a few, in which he both alludes to, and quotes the very Texts from holy Writ. In All's well that ends well, *I am no great Nebucadnezzar, I have not much Skill in Grass.* Ibid. *They are for the flowry Way that leads to the*

I M I T A T I O N S.

VERSE 39. *Hence hymning Tyburn---Hence, &c.*]

—Genus unde Latinum

Albanig; patres, atq; alta mœnia Romæ. Virg.

VERSE 43. *In clouded Majesty she shone.*]

Milton, lib. 4. —The Moon

Rising in clouded Majesty. —

VERSE 46. *That knows no fears Of hisses, blows, or want, or loss of ears.*] Horat.

Quem neq; pauperies, neq; mors, neq; vincula terrent.

broad

Prudence, whose glass presents th' approaching jayl:
 Poetic Justice, with her lifted scale; 50
 Where in nice balance, truth with gold she weighs,
 And solid pudding against empty praise.

Here she beholds the Chaos dark and deep,
 Where nameless somethings in their causes sleep,
 'Till genial Jacob, or a warm Third-day 55
 Call forth each mass, a poem or a play.
 How Hints, like spawn, scarce quick in embryo lie,
 How new-born Nonsense first is taught to cry,
 Maggots half-form'd, in rhyme exactly meet,
 And learn to crawl upon poetic feet. 60
 Here one poor word a hundred clenches makes,
 And ductile dulness new meanders takes;

R E M A R K S.

broad Gate, and the great Fire. Mat. vii. 13. Much ado about nothing: All, all, and moreover God saw him when he was hid in the Garden, Gen. iii. 8. (in a very jocose Scene.) In Love's Labour lost, he talks of Sampson's carrying the Gates on his Back; in the Merry Wives of Windsor of Goliath and the Weavers Beam; and in Henry IV. Falstaff's Soldiers are compar'd to Lazarus and the Prodigal Son, &c. The first part of this Note is Mr. CURL's: The rest is Mr. THEOBALD's. Shakespear Restor'd Appendix, p. 144.

VERSE 61. *Here one poor Word a hundred clenches makes.*] It may not be amiss to give an instance or two of these Operations of Dulness out of the Authors celebrated in the

Poem. A great Critick formerly held these Clenches in such abhorrence, that he declared, "He that would Pun, would pick a Pocket." Yet Mr. DENNIS's works afford notable Examples in this kind. "*Alexander Pope* hath sent abroad into the world as many *Bulls* as his *Namefake Pope Alexander*."—"Let us take the initial and final letters of his Surname, viz. *A. P*——*E*, and they give you the Idea of an *Ape*."——*Pope* comes from the Latin word *Popa*, which signifies a little Wart; or from *Poppsma*, because he was continually popping out squibs of wit, or rather *Po-pysmata*, or *Po-pisms*. DENNIS. *Daily-Journal* June 11. 1728.

I M I T A T I O N S.

VERSE 53. *Here she beholds the Chaos dark and deep, Where nameless somethings, &c.*] That is to say, unformed things, which are either made into Poems or Plays, as the Booksellers or the Players bid most. These lines allude to the following in Garth's Dispensary, Cant. 6.

*Within the chambers of the Globe
 they spy*

*The beds where sleeping vegetables lie,
 'Till the glad summons of a genial ray
 Unbinds the glebe, and calls them out
 to day.*

VERSE 62. *And ductile dulness.*] A Parody on another in Garth. Cant. 1.

*How ductile matter new meanders
 takes,*

Book I. The D U N C I A D.

There motley images her fancy strike,
 Figures ill-pair'd, and similes unlike.
 She sees a mob of metaphors advance, 65
 Pleas'd with the madness of the mazy dance :
 How Tragedy and Comedy embrace ;
 How Farce and Epic get a jumbled race ;
 How Time himself stands still at her command,
 Realms shift their place, and Ocean turns to land. 70
 Here gay description Ægypt glads with showers ;
 Or gives to Zembla fruits, to Barca flowers ;
 Glitt'ring with ice here hoary hills are seen,
 There painted vallies of eternal green,
 On cold December fragrant chaplets blow, 75
 And heavy harvests nod beneath the snow.

All these and more, the cloud-compelling Queen
 Beholds thro' fogs that magnify the scene :
 She, tinsel'd o'er in robes of varying hues,
 With self-applause her wild creation views, 80
 Sees momentary monsters rise and fall,
 And with her own fools colours gilds them all.

'Twas on the day, when Thorold, rich and grave,
 Like Cimon triumph'd, both on land and wave :

R E M A R K S.

VERSE 68. *How Farce and Epic*
 — *How Time himself, &c.*] Al-
 lude to the Transgressions of the
Unities, in the Plays of such Poets.
 For the Miracles wrought upon
Time and Place, and the mixture of
 Tragedy, Comedy, Farce and Epic,
 See *Pluto and Proserpine*, *Pene-*
lope, &c. as yet extant.

VERSE 71. *Ægypt glads with*
Showers.] In the lower *Ægypt*
 Rain is of no use, the overflowing
 of the *Nyle* being sufficient to im-
 pregnate the soil. — These six
 verses represent the inconsistencies
 in the description of Poets, who
 heap together all glittering and gaw-

dy Images, though incompatible in
 one season, or in one scene. — See
the Guardian No. 40. printed in the
 Appendix, parag. 7. See also *Euf-*
den's whole Works (if to be found.)

VERSE 83. *'Twas on the Day*
when Thorold rich and grave.] Sir
George Thorold Lord Mayor of *Lon-*
don, in the Year 1720. The Pro-
 cession of a Lord Mayor is made
 partly by land, and partly by water.
 — *Cimon* the famous *Athenian*
 General obtained a Victory by sea,
 and another by land, on the same
 day, over the *Persians* and *Bar-*
barians.

I M I T A T I O N S.

VERSE 77. *The cloud-compelling*
Queen.] From *Homer's* Epithet of | *Jupiter, νεφελῶν ἑστρα Ζεύς.*

(Pomps without guilt, of bloodless swords and maces, 85
 Glad chains, warm furs, broad banners, and broad faces)
 Now Night descending, the proud scene was o'er,
 But liv'd, in Settle's numbers, one day more.
 Now May'rs and Shrieves all hush'd and satiate lay,
 Yet eat in dreams the custard of the day; 90
 While pensive Poets painful vigils keep,
 Sleepless themselves to give their readers sleep.
 Much to the mindful Queen the feast recalls,
 What City-Swans, once sung within the walls;

R E M A R K S.

VERSE 86. *Glad Chains.*] The Ignorance of these Moderns! This was altered in one Edition to *Gold Chains*, shewing more regard to the metal of which the chains of Aldermen are made, than to the beauty of the Latinism and Grecism, nay of figurative speech itself—*Lætus segetes*, glad, for making glad, &c.

S C R.

VERSE 88. *But liv'd in Settle's Numbers one day more.*] A beautiful manner of speaking, usual with the Poets in praise of Poetry, in which kind nothing is finer than those lines of Mr. Addison.

Sometimes misguided by the tuneful throng,

I look for streams immortaliz'd in song,

*That lost in silence and oblivion lye,
 Dumb are their fountains; and their channels dry;*

*Yet run for ever, by the Muses skill,
 And in the smooth description murmur still.*

Mr. Settle was alive at this time, and Poet to the City of London. His office was to compose yearly panegyrics upon the Lord Mayors, and Verses to be spoken in the Pageants: But that part of the shows being by the frugality of some Lord Mayors at length abolished, the employment of City

Poet ceas'd; so that upon Settle's demise, there was no successor to that place. This important point of time our Poet has chosen, as the Crisis of the Kingdom of *Dulness*, who thereupon decrees to remove her imperial seat from the City, and over-spread the other parts of the Town: To which great Enterprize all things being now ripe, she calls the Hero of this Poem.

Mr. Settle was once a writer in some vogue, particularly with his Party; for he was the author or publisher of many noted Pamphlets in the time of King Charles the second. He answered all Dryden's political Poems; and being cry'd up on one side, succeeded not a little in his Tragedy of the Empress of Morroco (the first that was ever printed with Cuts.) "Upon this he grew insolent, the Wits writ against his Play, he replied, and the Town judged he had the better. In short Settle was then thought a formidable Rival to Mr. Dryden; and not only the Town, but the University of Cambridge, was divided which to prefer; and in both places the younger sort inclined to *Elkanah. D E N.* Pref. to Rem. on Hom.

For the latter part of his History, see the third Book, verse 238.

Much she revolves their arts, their ancient praise, 95
 And sure succession down from Heywood's days,
 She saw with joy the line immortal run,
 Each fire imprest and glaring in his son;
 So watchful Bruin forms with plastic care
 Each growing lump, and brings it to a Bear. 100
 She saw old Pryn in restless Daniel shine,
 And Eusden eke out Blackmore's endless line;
 She saw slow Philips creep like Tate's poor page,
 And all the Mighty Mad in Dennis rage,

R E M A R K S.

VERSE 96. *John Heywood.*] Whose interludes were printed in the time of Henry the eighth.

VERSE 101. *Old Pryn in restless Daniel.*] William Pryn and Daniel de Foe were writers of Verses, as well as of Politicks; as appears by the Poem of the latter *De jure Divino*, and others, and by these lines in Cowley's *Miscellanies* of the former.

—One lately did not fear
 (Without the Muses leaves) to plant
 Verse here.

But it produc'd such base, rough,
 crabbed, hedge.

Rhymes, as e'en set the hearers ears
 on edge:

Written by William Pryn Esqui-re,
 the

Year of our Lord, six hundred thirty
 three.

Brave Jersey Muse! and he's for his
 high stile

Call'd to this day the Homer of the
 Isle.

Both these Authors had a resemblance in their fates as well as writings, having been a-like sentenc'd to the Pillory.

Of Eusden and Blackmore. See Book 2. v. 254. and 300. And Philips. See Book 3. v. 274.

VERSE 104. *And all the mighty Mad.*] This is by no means to be understood literally, as if Mr. D. were

really mad; Not that we are ignorant of the *Narrative* of Dr. R. Norris, but it deserveth no more regard than the *Pop upon P.* and the like idle Trash, written by James Moor, or other young and light Persons, who themselves better deserve to be blooded, scarified, or whipped, for such their ungracious merriment with their Elders. No—it is spoken of that *Excellent and Divine Madness*, so often mentioned by Plato, that poetical rage and enthusiasm, with which no doubt Mr. D. hath, in his time, been highly possessed; and of those extraordinary hints and motions whereof he himself so feelingly treats in the Preface to *Pr. Arth.* [See Notes on Book 2. verse 256.]

SCRIBL.

This Verse in the surreptitious Editions stood thus, *And furious D—foam, &c.* which, in that printed in Ireland, was unaccountably filled up with the great name of Dryden. Mr. Theobald in the Censor, Vol. 2. No 33. also calls him by the Name of *Furius*. "The modern *Furius* is to be look'd on "as more the object of Pity, than "of that which he daily provokes, "laughter and contempt. Did we "really know how much this poor "Man (*I wish that reflection on Po-*
 G " verty

“ verty *had been spar’d*) suffers by
 “ being contradicted, or which is
 “ the same thing in effect, by hear-
 “ ing another praised; we should in
 “ compassion sometimes attend to
 “ him with a silent nod, and let him
 “ go away with the triumphs of his
 “ ill-nature. — *Poor Furius (again)*
 “ when any of his cotemporaries
 “ are spoken well of, quitting the
 “ ground of the present dispute,
 “ steps back a thousand years to call
 “ in the succour of the Ancients.
 “ His very *Panegyrick* is *spiteful*,
 “ and he uses it for the same reason
 “ as some Ladies do their commen-
 “ dations of a dead Beauty, who
 “ never would have had their good
 “ word, but that a living one hap-
 “ pened to be mentioned in their
 “ company. His applause is not the
 “ tribute of his *Heart*, but the sacri-
 “ fice of his *Revenge*”, &c. Indeed his
 pieces against our Poet are somewhat
 of an angry character, and as they
 are now scarce extant, a taste of his
 stile may be satisfactory to the curi-
 ous. “ A young squab, short Gen-
 “ tleman, whose outward form tho’
 “ it should be that of downright
 “ Monkey, would not differ so
 “ much from human shape, as his
 “ unthinking immaterial part does
 “ from human understanding. —
 “ He is as stupid and as venomous as
 “ a hunchbacked Toad A Book
 “ thro’ which folly and ignorance,
 “ those bretheren so lame and impo-
 “ tent, do ridiculously look very
 “ big, and very dull, and strut, and
 “ hobble cheek by jowl, with their
 “ arms on kimbo, being led, and
 “ supported, and bully-backed by
 “ that blind Hector, Impudence.
Reflex. on the Essay on Crit. Page
 26. 29. 30.

It would be unjust not to add his
 Reasons for this Fury, they are so
 strong and so coercive, “ I regard
 “ him (saith he) as an *Enemy*, not so

“ much to me, as to my King, to
 “ my Country, to my Religion, and
 “ to that Liberty which has been
 “ the sole felicity of my life. A va-
 “ gary of fortune, who is sometimes
 “ pleased to be frolicsome, and the
 “ epidemick *Madness of the times*,
 “ have given him *Reputation*, and
 “ Reputation (as *Hobbs* says) is *Power*,
 “ and *that has made him dangerous*.
 “ Therefore I look on it as my duty
 “ to *King George*, whose faithful
 “ subject I am; to my *Country*, of
 “ which I have appeared a constant
 “ lover; to the *Laws*, under whose
 “ protection I have so long lived;
 “ and to the *Liberty* of my *Country*,
 “ more dear than life to me, of
 “ which I have now for forty years
 “ been a constant asserter, &c. I
 “ look upon it as my duty, I say, to
 “ do—you shall see what—to pull
 “ the Lions skin from this little Ass,
 “ which popular errors has thrown
 “ round him; and to show, that this
 “ Author who has been lately so
 “ much in vogue, has neither sense
 “ in his thoughts, nor english in his
 “ expressions. DENNIS, *Rem. on*
Hom. Pref. p. 2. and p. 91. &c.

Besides these publick-spirited rea-
 sons, Mr. D. had a *private one*;
 which, by his manner of expressing
 it in page 92, appears to have been
 equally strong. He was even in bo-
 dily fear of his Life, from the ma-
 chinations of the said Mr. P. “ The
 “ story (says he) is too long to be
 “ told, but who would be acquain-
 “ ted with it, may hear it from Mr.
 “ *Curl* my Bookseller. — How-
 “ ever, what my reason has sugge-
 “ sted to me, that I have with a just
 “ confidence said, in defiance of his
 “ two clandestine weapons, his *flan-*
 “ *der* and his *poysen*.” Which last
 words of his Book plainly discover,
 Mr. D. his suspicion was that of be-
 ing *poysened*, in like manner as Mr.
 Curl

In each she marks her image full exprest,
But chief in Tibbald's monster-breeding breast;
Sees Gods with Dæmons in strange league ingage,
And earth, and heav'n, and hell her battles wage.

105

REMARKS.

Curl had been before him. Of which fact see *A full and true account of a horrid and barbarous revenge by Poyson on the body of Edmund Curl*; printed in 1716, the year antecedent to that wherein these Remarks of Mr. Dennis were published. But what puts it beyond all question, is a passage in a very warm treatise in which Mr. D. was also concerned, price two pence, called, *A true character of Mr. Pope and his writings, printed for S. Popping, 1716.* in the tenth page whereof he is said "to have insulted people on those calamities and diseases, which he himself gave them by administering Poyson to them"; and is called (p. 4.) *a lurking waylaying coward, and a stabber in the dark.* Which (with many other things most lively set forth in that piece) must have render'd him a terror, not to Mr. Dennis only, but to all Christian People.

For the rest, Mr. John Dennis was the Son of a Sadler in London, born in 1657. He paid court to Mr. Dryden; and having obtained some correspondence with Mr. Wycherly and Mr. Congreve, he immediately obliged the publick with their Letters. He made himself known to the Government by many admirable Schemes and Projects; which the Ministry, for reasons best known to themselves, constantly kept private. For his character as a writer, it is given us as follows. "Mr. Dennis is excellent at pindarick writings, perfectly regular in

"all his performances, and a person of sound Learning. That he is master of a great deal of Penetration and Judgment, his criticisms (particularly on Prince Arthur) do sufficiently demonstrate." From the same account it also appears, that he writ Plays "more to get Reputation than Money." DENNIS of himself. See Jacob's Lives of Dram. Poets, page 68, 69. compared with page 286.

VERSE 106. But chief in Tibbald,] *Lewis Tibbald* (as pronounced) or *Theobald* (as written) was bred an Attorney, and Son to an Attorney (says Mr. Jacob) of *Sittenburn* in Kent. He was Author of many forgotten Plays, Poems, and other pieces, and of several anonymous Letters in praise of them in *Mist's Journal*. He was concern'd in a Paper call'd the *Censor*, and a translation of *Ovid*, as we find from Mr. Dennis's Remarks on *Pope's Homer*, p. 9. 10. "There is a notorious Ideot, on hight *Whacbum*, who from an under-spur-leather to the Law, is become an under-strapper to the Play-house, who has lately burlesqu'd the Metamorphoses of *Ovid* by a vile Translation, &c. This Fellow is concerned in an impertinent Paper called the *Censor*". But notwithstanding this severe character, another Critick says of him "That he has given us some Pieces which met with approbation; and that the *Cave of Poverty* is an excellent Poem." Giles Jacob's Lives of the Poets, vol. 2. p. 211. He had

She ey'd the Bard, where supperless he fate,
 And pin'd unconscious of his rising fate; 110
 Studious he fate, with all his books around,
 Sinking from thought to thought, a vast profound!
 Plung'd for his sense, but found no bottom there;
 Then writ, and flounder'd on, in mere despair.
 He roll'd his eyes that witness'd huge dismay, 115
 Where yet unpawn'd, much learned lumber lay,

R E M A R K S.

had once a mind to translate the *Odyssey*, the first Book whereof was printed in 1717: by B. Lintott, and probably may yet be seen at his Shop. What is still in memory, is a piece now about a year old, it had the arrogant Title of *Shakespear Restored*: Of this he was so proud himself, as to say in one of *Miss's Journals*, June 8. "That to expose any Errors in it was impracticable." And in another, April 27. "That whatever care for the future might be taken either by Mr. P. or any other assistants, he would still give above 500 Emendations that shall escape them all." During the space of two years; while Mr. Pope was preparing his Edition of *Shakespear*, and published Advertisements, requesting all lovers of the Author to contribute to a more perfect one; this Restorer (who had then some correspondence with him, and was soliciting favours by Letters) did wholly conceal his design, 'till after its publication. Probably that proceeding elevated him to the Dignity he holds in this Poem, which he seems to deserve no other way better than his brethren; unless we impute it to the share he had in the Journals, cited among the *Testimonies of Authors* prefixed to this work.

VERSE 108. Tibbald's monster-breeding breast, Sees Gods with

Dæmons, &c.] This alludes to the extravagancies of the Farces of that Author. See book 3. vers. 109. &c.

VERSE 109:—*Supper-less he fate.*] It is amazing how the sense of this line hath been mistaken by all the former Commentators, who most idly suppose it to imply, that the Hero of the Poem wanted a supper. In truth a great absurdity! Not that we are ignorant that the Hero of *Homer's Odyssey* is frequently in that circumstance, and therefore it can no way derogate from the grandeur of Epic Poem to represent such Hero under a Calamity, to which the greatest not only of Criticks and Poets, but of Kings and Warriors, have been subject. But much more refin'd, I will venture to say, is the meaning of our author: It was to give us obliquely a curious precept, or what *Boswell* calls a *disguised sentence*, that "Temperance is the life of Study." The language of Poesy brings all into Action; and to represent a Critic encompass'd with books, but without a supper, is a picture which lively expresseth how much the true Critic prefers the diet of the mind to that of the body, one of which he always castigates and often totally neglects, for the greater improvement of the other.

SCRIBLERUS.

VERSE 115. *He roll'd his eyes that witness'd huge dismay.*] Milt.

l. 1.

Volumes, whose size the space exactly fill'd ;
 Or which fond authors were so good to gild ;
 Or where, by sculpture made for ever known,
 The page admires new beauties, not its own. 120
 Here swells the shelf with Ogilby the great :
 There, stamp'd with arms, Newcastle shines compleat,
 Here all his suff'ring brotherhood retire,
 And scape the martyrdom of jakes and fire ;
 A Gothic Vatican ! of Greece and Rome 125
 Well-purg'd, and worthy Withers, Quarles, and Blome.

R E M A R K S.

l. 1. — Round he throws his eyes
That witness'd huge affliction and dismay. The progress of a bad Poet in his thoughts being (like the progress of the Devil in *Milton*) thro' a Chaos might probably suggest this imitation.

VERSE id. &c.] This library is divided into two Parts; the one (his polite learning) consists of those books which seem'd to be the models of his poetry, and are prefer'd for one of these three reasons (usual with collectors of Libraries) that they fitted the shelves, or were gilded for shew, or adorned with pictures: The other class our author calls solid Learning; old bodies of Philosophy, old Commentators, old English Printers, or old English Translations; all very voluminous, and fit to erect Altars to Dulness.

VERSE 126. — Admires new beauties not its own. *Virg. Geo. 2.*

Miraturq; frondes novas, & non sua poma.

VERSE 121. — Ogilby the great.] *John Ogilby* was one, who from a late initiation into literature, made such a progress as might well stile him the *Prodigy* of his time ! sending into the world so many large Volumes ! His translations of *Homer* and *Virgil*, done to the life, and with such excellent Sculptures !

and (what added great grace to his works) he printed them all on special good Paper, and in a very good Letter. *WINSTANLY, Lives of Poets.*

VERSE 122. *There, stamp'd with arms, Newcastle shines compleat.*] The *Duchess of Newcastle* was one who busied herself in the ravishing delights of Poetry; leaving to posterity in print three ample Volumes of her studious endeavours. *WINSTANLY, ibid. Langbain* reckons up eight Folio's of her Grace's; which were usually adorn'd with gilded Covers, and had her Coat of Arms upon them.

VERSE 126. — *Worthy Withers, Quarles, and Blome.*] It was printed in the surreptitious Editions, *W—ly, W—s*, who were Persons eminent for good life; the one writ the *Life of Christ* in verse; the other some valuable pieces in the lyric kind on pious subjects. The line is here restor'd according to its Original.

George Withers was a great pretender to poetical zeal against the vices of the times, and abused the greatest Personages in power, which brought upon him frequent correction. The *Marshalsea* and *Newgate* were no strangers to him. *WINSTANLY. Quarles* was as dull a writer, but an honest man. *Blome's* books are remarkable for their cuts.

But high above, more solid Learning shone,
 The Classicks of an age that heard of none;
 There Caxton slept, with Wynkin at his side,
 One clasp'd in wood, and one in strong cow-hide. 130
 There sav'd by spice, like mummies, many a year,
 Old Bodies of Philosophy appear.
 De Lyra here a dreadful front extends,
 And there, the groaning shelves Philemon bends.

Of these twelve volumes, twelve of amplest size, 135
 Redeem'd from tapers and defrauded pyes,
 Inspir'd he seizes: These an altar raise:
 An hecatomb of pure, unsully'd lays
 That altar crowns: A folio Common-place
 Founds the whole pyle, of all his works the base; 140
 Quarto's, Octavo's, shape the less'ning pyre,
 And last, a little Ajax tips the spire.

Then he, Great Tamer of all human art!
 First in my care, and nearest at my heart:
 Dulness! whose good old cause I yet defend, 145
 With whom my Muse began, with whom shall end!
 O thou, of business the directing soul,
 To human heads like bias to the bowl,

R E M A R K S.

VERSE 129. Caxton.] A Printer in the time of Edw. 4. Rich. 3. and Henry 7. Wynkin de Word, his successor in that of Henry 7. and 8. The former translated into prose Virgil's *Aeneis* as a History; of which he speaks in his Proeme in a very singular manner, as of a book hardly known. Vid. Append. Tibbald quotes a rare passage from him in *Mist's Journal* of March 16, 1728. concerning a *strange and mervayllouse beaste called Sagittarye*, which he would have *Shakespeare* to mean rather than *Teucer*, the Archer celebrated by *Homer*.

VERSE 133. Nich. de Lyra, or Harpsfeld, a very voluminous Commentator, whose works in five vast Folio's were printed in 1472.

VERSE 134. Philemon Holland, Dr. in Physick. He translated so many books, that a man would think he had done *nothing else*, inasmuch that he might be call'd *Translator General of his age*. The books alone of his turning into English, are sufficient to make a *Country Gentleman's compleat Library*. WINSTANLY.

VERSE 142. A little Ajax.] In *duodecimo*, translated from *Sophocles* by Tibbald.

VERSE 146. With whom my Muse began, with whom shall end.] Virg. Ecl. 8. *A te principium, tibi desinet* — from Theoc.

Ἐξ Διὸς ἀρχώμεθα, καὶ εἰς Δία λήσεμε, Μοῦσαι.
Prima dicite mihi, summa dicende camæna.

Which as more pond'rous makes their aim more true,
 Obliquely wadling to the mark in view, 150
 O ever gracious to perplex'd mankind!
 Who spread a healing mist before the mind,
 And, lest we err by Wit's wild, dancing light,
 Secure us kindly in our native night.
 Ah! still o'er Britain stretch that peaceful wand, 155
 Which lulls th' Helvetian and Batavian land,
 Where rebel to thy throne if Science rise,
 She does but shew her coward face and dies:
 There, thy good Scholiasts with unweary'd pains
 Make Horace flat, and humble Maro's strains; 160
 Here studious I unlucky moderns save,
 Nor sleeps one error in its father's grave,
 Old puns restore, lost blunders nicely seek,
 And crucify poor Shakespear once a week.
 For thee I dim these eyes, and stuff this head, 165
 With all such reading as was never read;
 For thee supplying, in the worst of days,
 Notes to dull books, and prologues to dull plays;
 For thee explain a thing till all men doubt it,
 And write about it, Goddefs, and about it; 170

R E M A R K S.

VERSE 162. *Nor sleeps one error*
 — *Old puns restore, lost blunders,*
&c.] As where he laboured to prove
Shakespear guilty of terrible *Ana-*
chronisms, or low *Conundrums*, which
 Time had cover'd; and conversant
 in such authors as *Caxton* and *Win-*
kin, rather than in *Homer* or *Chaucer*.
 Nay so far had he lost his reverence
 to this incomparable author, as to
 say in print, *He deserved to be whipt*.
 An insolence which nothing sure can
 parallel! but that of *Dennis*, who can
 be proved to have declared before
 Company, that *Shakespear was a*
Rascal. O tempora! O mores!

SCRIBLERUS.

VERSE 164. *And crucify poor*
Shakespear once a week.] For some

time, once a week or fortnight, he
 printed in *Mist's Journal* a single re-
 mark or poor conjecture on some
 word or pointing of *Shakespear*.

VERSE 166. *With all such read-*
ing as was never read.] Such as *Cax-*
ton above-mentioned, The three
 destructions of *Troy* by *Wyntkin*, and
 other like classicks.

VERSE 168. *Notes to dull books,*
and prologues to dull plays.] As to
Cook's Hesiod, where sometimes a
 note, and sometimes even half a
 note, are carefully owned by him:
 And to *Moore's Comedy of the Rival*
Modes, and other authors of the
 same rank: These were people who
 writ about the year 1726.

So spins the silkworm small its slender store,
 And labours, 'till it clouds itself all o'er.
 Not that my quill to Critique was confin'd,
 My Verse grave ample lessons to mankind;
 So gravest precepts may successless prove, 175
 But sad examples never fail to move.
 As forc'd from wind-guns, lead itself can fly,
 And pond'rous slugs cut swiftly thro' the sky;
 As clocks to weight their nimble motion owe,
 The wheels above urg'd by the load below; 180
 Me, Emptiness and Dulness could inspire,
 And were my Elasticity and Fire.
 Had heav'n decreed such works a longer date,
 Heav'n had decreed to spare the Grubstreet-state,
 But see great Settle to the dust descend, 185
 And all thy cause and empire at an end!
 Cou'd Troy be sav'd by any single hand,
 His gray-goose weapon must have made her stand.
 But what can I? my Flaccus cast aside,
 Take up th' Attorney's (once my better) Guide? 190
 Or rob the Roman geese of all their glories,
 And save the state by cackling to the Tories?

R E M A R K S.

VERSE 189. *My Flaccus.*] A familiar manner of speaking used by modern Criticks of a favourite Author. Mr. T. might as justly speak thus of *Horace*, as a French wit did of *Tully* seeing his works in a library. *Ah! mon cher Ciceron! Je le connois bien: c'est le mem quem Marc Tulle.*

VERSE 190. *Take up th' Attorney's Guide.*] In allusion to his first profession of an Attorney.

VERSE 191. *Or rob the Roman geese, &c.*] Relates to the well-known story of the geese that saved the Capitol, of which *Virgil*, *Æn.* 8. *Atq; hic auratis volitans argenteus anser Porticibus, Gallos in limine adesse canebat.* A passage I have always suspected. Who sees not the Antithesis of *auratis* and *argenteus* to be unworthy the Virgilian Majesty? and what absurdity to say, a

I M I T A T I O N S.

VERSE 183. *Had heav'n decreed such works a longer date, &c.*] *Virg.* *Æn.* 2.

*Me si cœlicolæ voluissent duxere vitam
 Has mihi servassent sedes.*

VERSE 187. *Could Troy be saved—His gray goose-weapon.*] *Virg.* *ibid.*

— *Si Pergama dextra
 Defendi possent, etiam hac defensa
 fuissent,*

Goose

Yes, to my Country I my pen consign,
 Yes, from this moment, mighty Mist! am thine,
 And rival, Curtius! of thy fame and zeal, 195
 O'er head and ears plunge for the publick weal,
 Adieu, my children! better thus expire
 Un-stall'd, unfold; thus glorious mount in fire
 Fair without spot; than greas'd by Grocer's hands,
 Or shipp'd with Ward to ape and monkey lands, 200
 Or wafting ginger round the streets to go,
 And visit alehouse where ye first did grow.

With that, he list'd thrice the sparkling brand,
 And thrice he dropt it from his quiv'ring hand:

R E M A R K S.

Goose *sings*? *canebat*? Virgil gives a contrary character of the voice of this silly Bird, in *Ecl.* 9.—*argutos interstrepere anser olores*. Read it therefore *adesset strepebat*. And why *auratis porticibus*? Does not the very verse preceding this inform us, *Romuleo recens horrebat regio culmo*. is this *Thatch* in one line, and *Gold* in another, consistent? I scruple not (*repugnantibus omnibus manuscriptis*) to correct it, *auritis*. Horace uses the same epithet in the same sense,

—*Auritas fidibus canoris*

Ducere quercus.

And to say, that *Walls have Ears*, is common even to a proverb.

S C R I B L.

VERSE 194. *Mighty Mist!*] *Nathaniel Mist* was publisher of a famous Tory Paper (see notes on l. 3.) in which this Author was sometimes permitted to have a part.

VERSE 197. *Adieu my Children!*] This is a tender and passionate Apoprophe to his own Works which he is going to sacrifice, agreeable to the

nature of man in great affliction, and reflecting like a parent, on the many miserable fates to which they would otherwise be subject.

—*Felix Priamēa virgo!*

Iussa mori: quæ sortitus non pertulit ullos,

Nec victoris heri tetigit captiva cubile!

Nos patriâ incensâ., diversa per æquora vectæ, &c.

Virg. *Æn.* 3.

VERSE 200. *Or shipp'd with Ward to Ape and monkey land.*] Edward Ward, a very voluminous Poet in Hudibrastick Verse, but best known by the *London Spy*, in Prose. He has of late Years kept a publick house in the City (but in a genteel way) and with his wit, humour, and good liquor (Ale) afforded his guests a pleasurable entertainment, especially those of the High-Church party. *JACOB Lives of the Poets* vol. 2. p. 225. Great numbers of his works are yearly sold into the Plantations.

I M I T A T I O N S,

VERSE 200. *And visit Alehouse,]*
Waller on the Navy,

*Those towers of Oak o'er fertile
 plains may go,
 And visit Mountains where they once
 did grow.*

Then lights the structure with averted eyes ; 205
 The rowling smokes involve the sacrifice.
 The opening clouds disclose each work by turns,
 Now flames old Memnon, now Rodrigo burns,
 In one quick flash see Proserpine expire,
 And last, his own cold Æschylus took fire. 210
 Then gush'd the tears, as from the Trojan's eyes
 When the last blaze sent Ilion to the skies.
 Rowz'd by the light, old Dulness heav'd the head,
 Then snatch'd a sheet of Thulè from her bed ;

R E M A R K S.

VERSE 208. *Now flames old Memnon, now Rodrigo burns, In one quick flash see Proserpine expire.*]
 — *Memnon*, a Hero in the Persian Princess, very apt to take fire, as appears by these lines with which he begins the Play.

By heav'n it fires my frozen blood with rage,

And makes it scald my aged Trunk--
Rodrigo, the chief personage of the *Perfidious Brother*, a play written between T. and a Watchmaker. The *Rape of Proserpine*, one of the Farces of this Author, in which *Ceres* sets fire to a Corn-field, which endangered the burning of the Play-house.

VERSE 210. *And last, his own cold Æschylus took fire.*] He had been (to use an expression of our Poet) *about Æschylus* for ten years, and had received Subscriptions for the same, but then went *about* other Books. The character of this tragic Poet is Fire and Boldness in a high degree ; but our Author supposes it

to be very much cooled by the translation ; Upon sight of a specimen of it, was made this Epigram,

Alas ! poor Æschylus ! unlucky Dog !

Whom once a *Lobster* kill'd, and now a *Leg*.

But this is a grievous error, for Æschylus was not slain by the fall of a Lobster on his head, but of a Tortoise, *teste* Val. Max. l. 9. cap. 12.

SCRIBER.

VERSE 214. *Thulè.*] An unfinished Poem of that name, of which one sheet was printed fifteen Years ago ; by *A. Ph.* a Northern Author. It is an usual method of putting out a fire, to cast wet sheets upon it. Some Criticks have been of opinion, that this sheet was of the nature of the *Asbestos*, which cannot be consumed by fire ; but I rather think it only an allegorical allusion to the coldness and heaviness of the writing.

I M I T A T I O N S.

VERSE 203. — *He lifted thrice the sparkling brand, And thrice he dropt it.*—] Ovid of *Althea* on the like occasion, burning her Offspring.

Met. 8. *Tum conata quater flammis imponere torrem,*

Cæpta quater tenuit.

VERSE 208. *Now flames old Memnon, &c.*] Virg. *Æn.* 2.

— *Jam Deiphobi dedit ampla ruinam*

Vulcano superante, domus ; jam proximus ardet

Uc, alegon.

Sudden she flies, and whelms it o'er the pyre: 215

Down sink the flames, and with a hiss expire.

Her ample presence fills up all the place;

A veil of fogs dilates her awful face;

Great in her charms! as when on Shrieves and May'rs

She looks, and breathes her self into their airs. 220

She bids him wait her to the sacred Dome;

Well-pleas'd he enter'd, and confess'd his Home;

So spirits ending their terrestrial race,

Ascend, and recognize their native place:

Raptur'd, he gazes round the dear retreat, 225

And in sweet numbers celebrates the feat.

Here to her Chosen all her works she shows;

Prose swell'd to verse, Verse loitring into prose;

How random Thoughts now meaning chance to find,

Now leave all memory of sense behind; 230

How Prologues into Prefaces decay,

And these to Notes are fritter'd quite away.

How Index-learning turns no student pale,

Yet holds the Eel of science by the Tail.

How, with less reading than makes felons 'scape, 235

Less human genius than God gives an ape,

REMARKS.

VER. 221. — *The sacred Dome.*] The *Cave of Poverty* above-mentioned; where he no sooner enters, but he Reconnoitres the place of his original; as *Plato* says the Spirits shall do, at their entrance into the celestial Regions. His Dialogue of the Immortality of the Soul was translated by *T.* in the familiar modern stile of *Prithee Phædo*, and *For God's sake Socrates*; Printed for *B. Lincol*, 1713.

VERSE 226. *And in sweet numbers celebrates the feat.*] He writ a Poem call'd the *Cave of Poverty*, which concludes with a very extraordinary Wish, "That some great
"Genius, or man of distinguished
"merit may be starved, in order to
"celebrate her power, and describe
"her Cave. It was printed in 8vo. 1715.

IMITATIONS.

VER. 219. *Great in her charms!*
as when on Shrieves and May'rs
She looks and breathes herself into
their airs.]

Alma parens confessa Deam; qua-
lisq; videri
Cœlicolis & quanta solet —
Virg. Æn. 2.
Et lætos oculis afflarat honores. —
Id. Æn. 1.
H 2

Small thanks to France and none to Rome or Greece,
 A past, vamp'd, future, old, reviv'd, new piece,
 'Twixt Plautus, Fletcher, Congreve, and Corneille,
 Can make a Cibber, Johnson, or Ozell. 240

The Goddess then, o'er his anointed head,
 With mystic words, the sacred Opium shed;
 And lo! her Bird (a monster of a fowl!
 Something betwixt a H*** and Owl)
 Perch'd on his crown. All hail! and hail again, 245
 My Son! the promis'd land expects thy reign.
 Know, Settle, cloy'd with custard and with praise,
 Is gather'd to the Dull of antient days,
 Safe, where no criticks damn, no duns molest,
 Where Gildon, Banks, and high-born Howard rest. 250

R E M A R K S.

VERSE 240. *Can make a Cibber.*] Mr. Colly Cibber, an Author and Actor; of a good share of wit, and uncommon vivacity, which are much improved by the conversation he enjoys, which is of the best. JACOB *Lives of Dram. Poets.* p. 38. Besides 2 Volumes of Plays in 4^o. he has made up and translated several others. Mr. Jacob omitted to remark, that he is particularly admirable in Tragedy.

VERSE 244. ——— *Johnson.*] Charles Johnson, famous for writing a Play every season, and for being at Button's every day. He had probably thriven, better in his Vocation had he been a small matter leaner. He may justly be called a Martyr to obesity, and to have fallen a victim to the rotundity of his parts.

CHA. of the TIMES, printed by CURL, pag. 19. Some of his Plays are Love in a Forest (*Shakespeare's As you like it*) Wife's Relief (*Shirley's Gamester*) The Victim (*Racine's Iphigenia*) The Sultaness (*Racine's Bajazet* (the prologue to which abused Dr. Arbuthnot, Mr.

Pope, and Mr. Gay.) The Cobler of Preston, his own.

VERSE 240. — *And Ozell.*] Mr. John Ozell, if we credit Mr. Jacob, did go to School in "Leicestershire, "where somebody left him something "to live on, when he shall retire "from business. He was designed "to be sent to Cambridge in order "for Priesthood; but he chose rather to be placed in an Office of "accounts in the City, being qualified for the same by his skill in "Arithmetick, and writing the necessary hands. He has obliged "the world with many translations "of French Plays. JACOB *Lives of Dram. Poets*, p. 198.

VERSE 244. *A H——*] A strange Bird from Switzerland.

VERSE 250. *Where Gildon, Banks, and highborn Howard rest.*] Charles Gildon, a writer of criticisms and libels of the last age: He published *Blount's* blasphemous books against the Divinity of Christ, the Oracles of reason, &c. He signalized himself as a Critic, having written some very bad plays; abused

I see a King! who leads my chosen sons.
 To lands that flow with clenches and with puns :
 'Till each fam'd Theatre my empire own,
 'Till Albion, as Hibernia, blefs my throne!
 I see! I see! — Then rapt, she spoke no more. 255
 God save King Tibbald! Grubstreet alleys roar.
 So when Jove's block descended from on high,
 (As sings thy great fore-father, Ogilby,)
 Loud thunder to its bottom shook the bog,
 And the hoarse nation croak'd, God save King Log! 260

R E M A R K S.

fed Mr. P. very scandalously in an anonymous Pamphlet of the Life of Mr. *Wyberly* printed by *Curl*, in another called the New Rehearsal printed in 1714. in a third entitled the compleat Art of English Poetry, in 2 Volumes, and others.

VERSE 250. — *Banks*.] Was author of the play of the Earl of Essex, Ann Boleyn, &c. He followed the law as a solicitor, like *Tibbald*.

VERSE 250. — *Hon.* Edward Howard, Author of the British Princes, and a great number of wonderful pieces, celebrated by the late Earls of *Dorset* and *Rochester*, Duke of *Buckingham*, Mr. *Waller*, &c.

VERSE 258. *As sings thy great fore-father Ogilby*.] See his *Æsop* Fab. where this excellent hemystic is to be found. Our author shows here and elsewhere, a prodigious Tenderness for a *bad writer*. We see he selects the only good passage perhaps in all that ever *Ogilby* writ; which shows how candid and patient a reader he must have been. What can be more kind and affectionate than these words in the preface to his Poems 4^o. 1717. where he labours to call up all our humanity and forgiveness toward them, by

the most moderate representation of their case that has ever been given by any author? "Much may
 " be said to extenuate the fault of
 " bad Poets: What we call a *Genius*
 " is hard to be distinguished, by a
 " man himself, from a prevalent inclination: And if it be never so
 " great, he can at first discover it
 " no other way, than by that strong
 " propensity, which renders him
 " the more liable to be mistaken.
 " He has no other method but to
 " make the experiment by writing,
 " and so appealing to the judgment
 " of others: And if he happens to
 " write ill (which is certainly no
 " sin in itself) he is immediately
 " made the Object of Ridicule! I
 " wish we had the humanity to reflect,
 " that even the worst Authors
 " might endeavour to please us, and
 " in that endeavour, deserve something
 " at our hands. We have no
 " cause to quarrel with them, but
 " for their obstinacy in persisting,
 " and even that may admit of alleviating
 " circumstances: For their
 " particular friends may be either
 " ignorant, or unsincere; and the
 " rest of the world too well-bred,
 " to shock them with a truth, which
 " generally their Booksellers are the
 " first that inform them of.

End of the First Book.

THE D U N C I A D.

BOOK the SECOND.

HIGH on a gorgeous seat that far outshone
Henley's gilt Tub, or Fleckno's Irish Throne,

REMARKS on BOOK the SECOND.

Two things there are, upon which the very Basis of all verbal Criticism is founded and supported: The first, that the Author could never fail to use the very best word, on every occasion: The second, that the Critick cannot chuse but know, which it is? This being granted, whenever any doth not fully content us, we take upon us to conclude, first that the author could never have us'd it, And secondly, that he must have used That very one, which we conjecture in its stead.

We cannot therefore enough admire the learned *Scriblerus*, for his alteration of the Text in the two last verses of the preceding book, which in all the former editions stood thus

*Hoarse Thunder to its bottom shook
the bog,*

*And the loud nation croak'd, God
save K. Log!*

He has with great judgment transposed these two epithets, putting *hoarse* to the Nation, and *loud* to the Thunder: And this being evidently the true reading, he vouchsafed not so much as to mention the former;

For which assertion of the just right of a Critick, he merits the acknowledgement of all sound Commentators.

VERSE 2. *Henley's gilt Tub.*] The pulpit of a Dissenter is usually called a Tub; but that of Mr. Orator *Henley* was covered with velvet, and adorned with gold. He had also a fair altar, and over it this extraordinary inscription, *The Primitive Eucharist*. See the history of this person, book 3. verse 167.

VERSE 2. *Or Fleckno's Irish Throne.*] *Richard Flecknoe* was an Irish Priest, but had laid aside (as himself expressed it) the Mechanick part of Priesthood. He printed some Plays, Poems, Letters and Travels. I doubt not our Author took occasion to mention him in respect to the Poem of Mr. *Dryden*, to which this bears some resemblance; tho' of a character more different from it than that of the *Aeneid* from the *Iliad*, or the *Lutrin* of *Boileau* from the *Desaiite des Bouqs rimées* of *Sarrazin*.

Or that, where on her Curlls the Public pours
 All-bounteous, fragrant grains, and golden show'rs;
 Great Tibbald fate: The proud Parnassian sneer, 5
 The conscious simper, and the jealous leer,
 Mix on his look. All eyes direct their rays
 On him, and crowds grow foolish as they gaze.
 Not with more glee, by hands Pontific crown'd,
 With scarlet hats, wide waving, circled round, 10
 Rome in her Capitol saw Querno sit,
 Thron'd on sev'n hills, the Antichrist of Wit.

To grace this honour'd day, the Queen proclaims
 By herald hawkers, high, heroic Games.
 She summons all her sons: An endless band 15
 Pours forth, and leaves unpeopled half the land;
 A motley mixture! in long wigs, in bags,
 In silks, in crapes, in garters, and in rags;
 From drawing rooms, from colleges, from garrets,
 On horse, on foot, in hacks, and gilded chariots, 20

REMARKS.

VERSE 3. *Or that, where on her Curlls the Public pours.*] *Edm. Curl* stood in the Pillory at *Charing-Cross*. in *March*. 1727-8.

VERSE 11. *Rome in her Capitol saw Querno sit.*] *Camillo Querno* was of *Apulia*, who hearing the great encouragement which *Leo* the tenth gave to Poets, travelled to *Rome* with a Harp in his hand, and sung to it twenty thousand verses of a Poem called *Alexias*. He was introduced as a Buffoon to *Leo*, and promoted to the honour of the Lau-

rel; a jest, which the Court of *Rome* and the Pope himself entred into so far, as to hold a solemn Festival on his Coronation, at which it is recorded; the Poet himself was so transported, at to weep for joy. He was ever after a constant frequenter of the Pope's Table, drank abundantly, and poured forth verses without number. *PAULUS JOVIUS*, *Elog. Vir. doct. ch.* 82. Some idea of his Poetry is given us by *Fam. Strada* in his *Prolusions*.

IMITATIONS.

VERSE 1. *High on a gorgeous seat.*] Parody of *Milton*, *lib.* 2.
High on a throne of royal state, that far
Outshone the wealth of Ormus and of Ind,

Or where the gorgeous East with richest band
Show'rs on her Kings barbaric pearl and gold,
Satan exalted fate,—

All who true dunces in her cause appear'd,
And all who knew those dunces to reward.

Amid that Area wide she took her stand,
Where the tall May-pole once o'erlook'd the Strand;
But now, so ANNE and Piety ordain,
A Church collects the faints of Drury-lane.

25

With Authors, Stationers obey'd the call,
The field of glory is a field for all;
Glory, and gain, th' industrious tribe provoke;
And gentle Dulness ever loves a joke:

30

A Poet's form she plac'd before their eyes,
And bad the nimblest racer seize the prize;
No meagre, muse-rid mope, adust and thin,
In a dun night-gown of his own loose skin,
But such a bulk as no twelve bards could raise,
Twelve starveling bards of these degen'rate days.

35

All as a partridge plump, full-fed, and fair,
She form'd this image of well-bodied air,
With pert flat eyes she window'd well its head,
A brain of feathers, and a heart of lead.

40

And empty words she gave, and sounding strain,
But senseless, lifeless! Idol void and vain!

Never was dash'd out, at one lucky hit,
A Fool, so just a copy of a Wit;
So like, that criticks said and courtiers swore,
A wit it was, and call'd the phantom, More,

45

I M I T A T I O N S.

VERSE 31. *A Poet's Form she plac'd before their eyes.*] This is what Juno does to deceive Turnus, *Æn.* 10.

Tum dea nube cava, tenuem sine viribus umbram,

In faciem Æneæ (visu mirabile monstrum)

Dardaniis ornat telis, clypeumque jubaſque

Divini assimilat capitis — Dat inania verba,

Dat sine mente ſonum — —

The Reader will observe how exactly some of these verses suit with their allegorical application here to a Plagiary. There seems to me a great propriety in this Episode, where such an one is imagin'd by a phantom that deludes the grasp of the expecting Bookseller.

VERSE 35. *But such a bulk as no twelve bards.]* *Virg. 12.*

Vix illud lecti bis sex — —

Qualia nunc haminum producti, corpora tellus,

REMARKS.

VERSE 43. *Never was dash'd out, at one lucky bit.*] Our Author here seems willing to give some account of the possibility of *Dulness* making a *Wit*, (which could be done no other way than by chance.) The fiction is the more reconcil'd to probability by the known story of *Apelles*, who being at a loss to express the foam of *Alexander's* horse, dash'd his pencil in despair at the picture, and happen'd to do it by that fortunate stroke.

VERSE 46. *And call'd the phantom, More.*] *CURL* in his Key to the *Dunciad*, affirm'd this to be *James Moore Smyth, Esq;* and it is probable (considering what is said of him in the Testimonies) that some might fancy our author obliged to represent this gentleman as a Plagiary, or to pass for one himself. His case indeed was like that of a man I have heard of, who as he was sitting in company, perceived his next neighbour had stolen his handkerchief. "Sir (said the Thief, finding himself detected) "do not expose "me, I did it for mere want: be so "good but to take it privately out "of my pocket again, and say nothing." The honest man did so, but the other cry'd out, "See Gentle- "men! what a Thief we have a- "mong us! look, he is stealing my "handkerchief."

Some time before he had borrowed of *Dr. Arbuthnot* a paper call'd an Historico-physical account of the *South-Sea*; and of *Mr. Pope* the Memoirs of a Parish Clerk, which for two years he kept, and read to the *Rev. Dr. Young*,—*Billers, Esq;* and many others, as his own. Being apply'd to for them, he pretended they were lost; but there happen- ing to be another copy of the latter,

it came out in *Swift* and *Pope's* Miscellanies. Upon this, it seems he was so far mistaken as to confess his proceeding by an endeavour to hide it: unguardedly printing (in the *Daily Journal* of Apr. 3. 1728.) "That the contempt which he and "others had for those pieces (which only himself had shown, and handed about as his own) "occasion'd "their being lost, "and for that "cause only, not return'd." A fact, of which as none but he could be conscious, none but he could be the publisher of it.

This young Gentleman's whole misfortune was too inordinate a passion to be thought a Wit. Here is a very strong instance, attested by *Mr. Savage* son of the late *Earl Rivers*; who having shown some verses of his in manuscript to *Mr. Moore*, wherein *Mr. Pope* was call'd *first of the tuneful train*, *Mr. Moore* the next morning sent to *Mr. Savage* to desire him to give those verses another turn, to wit, "That *Pope* "might now be the *first*, because "*Moore* had left him unrival'd in "turning his style to Comedy." This was during the rehearsal of the *Rival Modes*, his first and only work; the Town condemn'd it in the action, but he printed it in 1726-7 with this modest Motto,

Hic cæsus, artemque repono.

The smaller pieces which we have heard attributed to this author, are, An Epigram on the Bridge at *Blenheim*, by *Dr. Evans*; *Cosmelia*, by *Mr. Pitt*, *Mr. Jones*, &c. The Mock-marriage of a mad Divine, with a Cl— for a Parson, by *Dr. W.* The Saw-pit, a Simile, by a *Friend*. Certain Physical works on *Sir James Baker*; and some unown'd Letters, Advertisements and

All gaze with ardour: some, a Poet's name,
 Others, a sword-knot and lac'd suit inflame.
 But lofty Lintot in the circle rose;
 " This prize is mine; who tempt it are my foes: 50
 " With me began this genius, and shall end.
 He spoke, and who with Lintot shall contend?
 Fear held them mute. Alone untaught to fear,
 Stood dauntless Curl, " Behold that rival here!

R E M A R K S.

Epigrams against our author in the *Daily Journal*.

Notwithstanding what is here collected of the Person imagin'd by *Curl* to be meant in this place, we cannot be of that opinion; since our Poet had certainly no need of vindicating half a dozen verses to himself which every reader had done for him; since the name itself is not spell'd *Moore* but *More*; and lastly, since the learned *Scriblerus* has so well prov'd the contrary.

VERSE 46. *The Phantom, More.*] It appears from hence that this is not the name of a real person, but fictitious; *More* from $\mu\omega\rho\omicron$; *stultus*, $\mu\omega\epsilon\iota\alpha$, *stultitia*, to represent the folly of a Plagiary. Thus *Erasmus*: *Admonuit me Mori cognomen tibi, quod tam ad Moriæ vocabulum accedit quam es ipse a re alienus.* Dedication of *Moriæ Encomion* to Sir *Tho. More*; the Farewell of which may be our Author's to his Plagiary. *Vale More! & Moriæ tuam gnariter defende. Adieu More, and be sure strongly to defend thy own folly.*

S C R I B L E R U S.

VERSE 49. *But lofty Lintot.*] We enter here upon the episode of the Booksellers: persons, whose names being more known and famous in the learned world than those of the authors in this Poem, do therefore need less explanation. The action of Mr. *Lintot* here imitates that of *Dares* in *Virgil*, rising

just in this manner to lay hold on a *Bull*. This eminent Bookseller printed the *Rival Modes* above-mentioned.

VERSE 54. *Stood dauntless Curl, &c.*] We come now to a character of much respect, that of Mr. *Edmond Curl*. As a plain repetition of great actions is the best praise of them, we shall only say of this eminent man, that he carried the Trade many lengths beyond what it ever before had arrived at, and that he was the envy and admiration of all his profession. He possess'd himself of a command over all authors whatever; he caus'd them to write what he pleas'd; they could not call their very names their own. He was not only famous among these; he was taken notice of by the *State*, the *Church*, and the *Law*, and received particular marks of distinction from each.

It will be own'd that he is here introduc'd with all possible dignity: he speaks like the intrepid *Diomed*; he runs like the swift-footed *Achilles*; if he falls, 'tis like the beloved *Nisus*; and (what *Homer* makes to be the chief of all praises) he is *favour'd of the Gods*: He says but three words, and his prayer is heard; a Goddess conveys it to the seat of *Jupiter*. Tho' he loses the prize, he gains the victory, the great Mother herself comforts him, she inspires him with expedients, she honours him

"The race by vigor, not by vaunts is won;
 So take the hindmost Hell.—He said, and run.
 Swift as a bard the bailiff leaves behind,
 He left huge Lintot, and out-stript the wind.
 As when a dab-chick waddles thro' the copse,
 On feet and wings, and flies, and wades, and hops;
 So lab'ring on, with shoulders, hands, and head,
 Wide as a windmill all his figure spread,
 With legs expanded Bernard urg'd the race,
 And seem'd to emulate great Jacob's pace.

REMARKS.

him with an immortal present (such as *Achilles* receives from *Thetis* and *Aeneas* from *Venus*) at once instructive and prophetic: After this, he is unrival'd and triumphant.

The tribute our author here pays him, is a grateful return for several unmerited obligations: Many weighty animadversions on the Publick affairs, and many excellent and diverting pieces on Private persons, has he given to his name. If ever he ow'd two verses to any other, he ow'd Mr. *Curl* some thousands. He was every day extending his fame, and enlarging his writings: witness innumerable instances! but it shall

suffice only to mention the *Court-Poems*, which he meant to publish as the work of the true writer, a Lady of quality; but being first threaten'd, and afterwards punish'd, for it by Mr. *Pope*, he generously transferr'd it from *her* to *him*, and has now printed it twelve years in his name. The single time that ever he spoke to G. was on that affair, and to that happy incident he owes all the favours since received from him. So true is the saying of Dr. *Sydenham*, that "any one shall be, at some time "or other, the better or the worse, "for having but *seen* or *spoken* to a "good or a bad man."

IMITATIONS.

VERSE 54, &c.] Something like this is in *Homer*, *Il.* 10. *ver.* 220. of *Diomed*. Two different manners of the same author in his Similes, are also imitated in the two following: the first of the Bailiff, is short, unadorn'd, and (as the Critics well know) from *familiar life*; the second of the Water-fowl more extended, picturesque, and from *rural life*. The 55th verse is likewise a literal translation of one in *Homer*.

VERSE 56. *So take the hindmost Hell.*] *Horace de Art.*

Occupet extremum scabies; mibi turpe relinqui est.

VERSE 60. *On feet, and wings, and flies, and wades, and hops; So lab'ring on, with shoulders, hands, and head.*] *Milt. lib. 2.*

—*So eagerly the fiend*
O'er bog, o'er steep, thro' strait,
rough, dense, or rare,
With head, hands, wings, or feet,
pursues his way,
And swims, or sinks, or wades, or
creeps, or flies.

Full in the middle way there stood a lake, 65
 Which Curl's Corinna chanc'd that morn to make,
 (Such was her wont at early dawn to drop
 Her evening cates before his neighbour's shop,)
 Here fortun'd Curl to slide; loud shout the band,
 And Bernard! Bernard! rings thro' all the Strand. 70
 Obscene with filth the Miscreant lies bewray'd,
 Fal'n in the plash his wickedness had lay'd;

REMARKS.

VERSE 66.] Curl's Corinna.] This name it seems was taken by one Mrs. T—, who procured some private Letters of Mr. Pope's, while almost a boy, to Mr. Cromwell, and sold them without the consent of either of those gentlemen to Curl, who printed them in 12^o 1727. He has discover'd her to be the publisher in his Key, p. 11. But our Poet had no thought of reflecting on her in this passage; on the contrary, he has been inform'd she is a decent woman and in misfortunes. We only take this opportunity of mentioning the manner in which those Letters got abroad, which the author was ashamed of as very trivial things, full not only of levities, but of wrong judgments of men and books, and only excusable from the youth and inexperience of the writer.

VERSE 71. Obscene with filth, &c.] Tho' this incident may seem too low and base for the dignity of an Epic Poem, the learned very well know it to be but a copy of Homer and Virgil; the very words *Orbis* and *Fimus* are used by them,

tho' our Poet (in compliance to modern nicety) has remarkably enrich'd and colour'd his language, as well as rais'd the versification, in these two Epifodes. Mr. Dryden in *Mac-Fleckno* has not scrupled to mention the *Morning Toast* at which the fishes bite in the *Thames*, *Pissing Ally*, *Reliques of the Bum*, *Whip-sich*, *Kiss my—*, &c. but our author is more grave, and (as a fine writer says of Virgil in his *Georgics*) *tosses about his Dung with an air of Majesty*. If we consider that the Exercises of his Authors could with justice be no higher than *Tickling*, *Chatt'ring*, *Braying*, or *Diving*, it was no easy matter to invent such Games as were proportion'd to the meaner degree of *Booksellers*. In *Homer* and *Virgil*, *Ajax* and *Nisus*, the persons drawn in this plight are *Heroes*; whereas here they are such, with whom it had been great impropriety to have join'd any but vile ideas; besides the natural connection there is, between *Libellers* and common Nuisances. Nevertheless I have often heard our author own,

IMITATIONS.

VERSE 69. Here fortun'd Curl
 to slide.] Virg. *Æn* 5. of *Nisus*.
Labitur infelix, cæsis ut forte ju-
vencis
Fusus bimum viridesque sudor ma-
defecerat herbas—

Concidit, immundoque fimo, sacro-
que cruore.

VERSE 70. And Bernard, Ber-
 nard.] Virg. *Ecl* 6.

—*Ut littus, Hyla, Hyla, omne so-*
nalet.

that

Then first (if Poets aught of truth declare)
The caitiff Vaticide conceiv'd a prayer.

Here Jove! whose name my bards and I adore, 75
As much at least as any God's, or more;
And him and his if more devotion warms,
Down with the Bible, up with the Pope's Arms.

A place there is, betwixt earth, air and seas, 80
Where from Ambrosia, Jove retires for ease.
There in his seat two spacious Vents appear,
On this he sits, to that he leans his ear,
And hears the various Vows of fond mankind,
Some beg an eastern, some a western wind:
All vain petitions, mounting to the sky, 85
With reams abundant this abode supply;
Amus'd he reads, and then returns the bills
Sign'd with that Ichor which from Gods distills.

In office here fair Cloacina stands,
And ministers to Jove with purest hands; 90
Forth from the heap she pick'd her Vor'ry's pray'r,
And plac'd it next him, a distinction rare!
Oft, as he fish'd her nether realms for wit,
The Goddess favour'd him, and favours yet.

R E M A R K S.

that this part of his Poem was (as it frequently happens) what cost him most trouble, and pleas'd him least: but that he hoped 'twas excusable, since levell'd at such as understand no delicate satire: Thus the politest men are sometimes obliged to swear,

when they happen to have to do with Porters and Oyster-wenchers.

VERSE 78. *Down with the Bible, up with the Pope's Arms.*] The Bible, *Curl's* sign, the Cross-keys, *Lintot's*.

I M I T A T I O N S.

VERSE 79. See *Lucian's Icaro-Menippus*; where this Fiction is more extended.

VERSE id. *A place there is, betwixt earth, air and seas.*] *Ovid. Met. 12.*

*Orbe locus medio est, inter terras-
que fretamque*

Cælestesque plagas—

VERSE 88. Alludes to *Homer, Iliad 5.*

—*ῥέε δ' Ἀμύγμον αἶμα θεῶν,
Ἰχθῶρ, οἷον ῥέε πρὸς μακάρων
θεῶντιν*

*A stream of nectarous humour is-
suing flow'd,*

*Sanguin, such as celestial Spirits
may bleed. Milton.*

VERSE 89. *Cloacina.*] The Ro-
man Goddess of the common-shores.

VERSE 93. *Oft as he fish'd, &c.*] See the Preface to *Swift and Pope's Miscellanies.*

Renew'd by ordure's sympathetic force. 95
 As oil'd with magic juices for the course,
 Vig'rous he rises; from the effluvia strong
 Imbibes new life, and scours and stinks along,
 Re-passes Lintot, vindicates the race,
 Nor heeds the brown dishonours of his face. 100

And now the Victor stretch'd his eager hand
 Where the tall Nothing stood, or seem'd to stand;
 A shapeless shade! it melted from his sight,
 Like forms in clouds, or visions of the night!
 To seize his papers, Curl, was next thy care; 105
 His papers light, fly diverse, tost in air:
 Songs, sonnets, epigrams the winds uplift,
 And whisk 'em back to Evans, Young, and Swift.
 Th'embroider'd Suit, at least, he deem'd his prey;
 That suit, an unpaid Taylor snatch'd away! 110
 No rag, no scrap, of all the beau, or wit,
 That once so flutter'd, and that once so writ.

Heav'n rings with laughter: Of the laughter vain,
 Dulness, good Queen, repeats the jest again.

R E M A R K S.

VERSE III. *An unpaid Taylor.*] This line has been loudly complain'd of (in *Mist*, June 8. *Dedic. to Sawney*, and others) as a most inhuman satire on the *Poverty* of *Poets*: but it is thought our author would be acquitted by a Jury of *Tailors*. To me this instance seems unluckily chosen; if it be a satire on any body, it must be on a bad PAYMASTER, since the person they have here apply'd it to was a man of Fortune. Not but Poets may well be jealous of so great a prerogative as *Non-payment*: which Mr. Dennis so far asserts as boldly to pronounce, that "if Homer himself was not in debt, it was because no body would trust him." (*Pref. to Rem. on the Rape of the Lock*, p. 15.)

I M I T A T I O N S.

VERSE 96. *As oil'd with magic juices.*] Alluding to the opinion that there are ointments us'd by Witches to enable them to fly in the air, &c.

VERSE 100. *Nor heeds the brown dishonours of his face.*] *Virg. Æn. 5.*

—*faciem ostentabat, & udo
 Turpia membra fimo*—

VERSE 103. *A shapeless shade, &c.*] *Virg. Æn. 6.*

—*Effugit imago*

Par levibus ventis, volucrique semillima somno.

VERSE 106. *His papers light, fly diverse, tost in air.*] *Virg. 6.* of the Sybils leaves,

Carmina — Turbata volent rapidis ludibria Ventis.

The persons mentioned in the next line are some of those, whose Writings, Epigrams or Jests, he had own'd,

Three wicked imps of her own Grubstreet Choir 115
 She deck'd like Congreve, Addison, and Prior;
 Mears, Warner, Wilkins run: Delusive thought!
 Breval, Besaleel, Bond, the Varlets caught.
 Curl stretches after Gay, but Gay is gone,
 He grasps an empty Joseph for a John! 120
 So Proteus, hunted in a nobler shape,
 Became when seiz'd, a Puppy, or an Ape.
 To him the Goddess. Son! thy grief lay down,
 And turn this whole illusion on the town.
 As the sage dame, experienc'd in her trade, 125
 By names of Toasts retails each batter'd jade,
 (Whence hapless Monsieur much complains at Paris
 Of wrongs from Duchesses and Lady Mary's)

R E M A R K S.

VERSE 116. *Like Congreve, Addison, and Prior.*] These Authors being such whose names will reach posterity, we shall not give any account of them, but proceed to those of whom it is necessary.—*Besaleel Morris* was author of some Satyrs on the Translators of *Homer* (Mr. Tickel and our author) with many other things printed in news-papers.—*Bond* writ a Satyr against Mr. P.—Capt. *Breval* was author of *The Confederates*, an ingenious dramatic performance, to expose Mr. P. Mr. Gay, Dr. Arb. and some Ladies of quality. CURL, *Key*, p. 11.

VERSE 117. *Mears, Warner, Wilkins.*] Booksellers and Printers of much anonymous stuff.

VERSE 118. *Breval, Besaleel, Bond.*] I foresee it will be objected from this line, that we were in an error in our assertion on verse 46. of this Book, that *More* was a fictitious name, since these persons are equally represented by the Poet as phantoms. So at first sight it may

seem; but be not deceived, Reader! these also are not real persons. 'Tis true *Curl* declares *Breval* a Captain, author of a Libel call'd *The Confederates*: But the same *Curl* first said it was written by *Joseph Gay*: Is his second assertion to be credited any more than his first? He likewise affirms *Bond* to be one who writ a Satire on our Poet; but where is such a Satire to be found? where was such a Writer ever heard of? As for *Besaleel*, it carries Forgery in the very name, nor is it, as the others are, a surname. Thou may'st depend on it no such authors ever liv'd: All phantoms!

SCRIBLERUS.

VERSE 120. *Joseph Gay*, a fictitious name put by *Curl* before several pamphlets, which made them pass with many for Mr. Gay's.

VER. 124. *And turn this whole illusion on the town.*] It was a common practice of this Bookseller, to publish vile pieces of obscure hands under the names of eminent authors.

Be thine, my stationer ! this magic gift ;
Cook shall be Prior, and Concanen, Swift ;
So shall each hostile name become our own,
And we too boast our Garth and Addison.

130

REMARKS.

VERSE 130. *Cook shall be Prior*] The man here specify'd was the son of a *Muggletonian*, who kept a Publick-house at *Braintree* in *Essex*. He writ a thing call'd *The Battle of Poets*, of which *Philips* and *Wellsed* were the heroes, and wherein our author was attack'd in his moral character, in relation to his *Homer* and *Shakespeare* : He writ moreover a Farce of *Penelope*, in the preface of which also he was squinted at : and some malevolent things in the *British*, *London* and *Daily Journal*. His chief work was a translation of *Hesiod*, to which *Theobald* writ notes, and half-notes, as hath already been said.

VERSE *ibid.* *And Concanen, Swift.*] *Matthew Concanen*, an *Irishman*, and anonymous slanderer, and publisher of other men's slanders, particularly on Dr. *Swift* to whom he had obligations, and from whom he had received both in a collection of Poems for his benefit and otherwise, no small assistance : To which *Smedley* (one of his brethren in enmity to *Swift*) alludes in his *Metam. of Scriblerus*, p. 7. accusing him of having "boasted of what he had not written, but others had revis'd and done for him." He was also author of several scurrilities in the *British* and *London Journals* ; and of a pamphlet call'd a *Supplement* to the *Profound*, wherein he deals very unfairly with our Poet, not only frequently blaming Mr. *Broome's* verses as his, (for which he might indeed seem in some degree accountable, having

corrected what that gentleman did) but those of the Duke of *Buckingham*, and others. To this rare piece, some-body humorously caus'd him to take for his motto, *De profundis clamavi*.

VERSE 132. *And we too boast our Garth and Addison.*] Nothing is more remarkable than our author's love of praising good writers. He has celebrated Sir *Isaac Newton*, Mr. *Dryden*, Mr. *Congreve*, Mr. *Wycherley*, Dr. *Garth*, Mr. *Walsh*, Duke of *Buckingham*, Mr. *Addison*, Lord *Lansdown* ; in a word, almost every man of his time that deserv'd it. It was very difficult to have that pleasure in a poem on This subject, yet he found means to insert their panegyrick, and here has made even Dulness out of her own mouth pronounce it. It must have been particularly agreeable to him to celebrate Dr. *Garth* ; both as his constant friend thro' life, and as he was his predecessor in this kind of Satire. The *Dispensary* attack'd the whole Body of Apothecaries, a much more useful one undoubtedly than that of the bad Poets (if in truth this can be call'd a Body, of which no two members ever agreed). It also did what *Tibbald* says is unpardonable, draw in parts of private character, and introduced persons independent of his Subject. Much more would *Boileau* have incurr'd his censure, who left all subjects whatever on all occasions, to fall upon the bad Poets ; which it is to be fear'd wou'd have been more immediately His concern.

Book II. The DUNCIAD.

With that she gave him (piteous of his case,
Yet smiling at his ruful length of face)

REMARKS.

VERSE 134. *Ruful length of face.*] “The decrepid person or figure of a man are no reflections upon his *Genius*: An honest mind will love and esteem a *man of worth*, tho’ he be deform’d or poor. Yet the author of the *Dunciad* hath libell’d a person for his *ruful length of face*!” *MIST’S JOURN. June 8.* This *Genius* and *man of worth* whom an honest mind should love, is *Mr. Curl*. True it is, he stood in the Pillory; an accident which will lengthen the face of any man tho’ it were ever so comely, therefore is no reflection on the natural beauty of *Mr. Curl*. But as to reflections on any man’s Face, or Figure, *Mr. Dennis* saith excellently; “Natural deformity comes not by our fault, ’tis often occasioned by calamities and diseases, which a man can no more help, than a monster can his deformity. There is no one misfortune, and no one disease, but what all the rest of men are subject to.—But the deformity of this Author is visible, present, lasting, unalterable, and peculiar to himself: it is the mark of God and Nature upon him, to give us warning that we should hold no society with him, as a creature not of our original, nor of our species: And they who

“have refused to take this warning which God and Nature have given them, and have in spite of it by a senseless presumption, ventur’d to be familiar with him, have severely suffer’d, &c. ’Tis certain his original is not from *Adam*, but from the Devil, &c. *DENNIS and GILDON: Charact. of Mr. P. 80. 1716.*

It is admirably observ’d by *Mr. Den.* against *Mr. Law*, p. 33. “that the language of *Billingsgate* can never be the language of Charity, nor consequently of Christianity. I should else be tempted to use the language of a Critick: For what is more provoking to a Commentator, than to behold his author thus pourtrayed? Yet I consider it really hurts not *Him*; whereas maliciously to call some *others* dull, might do them prejudice with a world too apt to believe it. Therefore tho’ *Mr. D.* may call another a *little ass* or a *young toad*, far be it from us to call him a *toothless lion*, or an *old serpent*. Indeed, had I written these notes (as was once my intent) in the learned language, I might have given him the appellations of *Balatro*, *Calceatum caput*, or *Scurra in triviis*, being phrases in good esteem, and frequent usage among the best learned: But in our mother-tongue were

IMITATIONS.

VER. 133. —*piteous of his case,
Yet smiling at his ruful length
of face.*] Virg. *Æn.* 5.
—*Risit pater optimus illi.*

*Me liceat casum miserere infantis
amici—
Sic fatus, Gætuli tergum immane
leonis, &c.*

A shaggy Tap'stry, worthy to be spread 135
 On Codrus' old, or Dunton's modern bed;
 Instructive work! whose wry-mouth'd portraiture
 Display'd the fates her Confessors endure.
 Earless on high, stood-un-abash'd Defoe,
 And Tutchin flagrant from the scourge, below : 140

R E M A R K S.

I to tax any Gentleman of the Dunciad, surely it should be in words not to the vulgar intelligible, whereby christian charity, decency, and good accord among authors, might be preserv'd. SCRIBLERUS.

VERSE 135. *A shaggy Tap'stry.*] A sorry kind of Tapestry frequent in old Inns, made of worsted or some coarser stuff: like that which is spoken of by Dr. Donne—*Faces as frightful as theirs who whip Christ in old hangings.* The imagery woven in it alludes to the mantle of Cloanthus. in *Æn.* 5.

VERSE 136. *On Codrus' old, or Dunton's modern bed.*] Of Codrus the Poet's bed see *Juvenal*, describing his poverty very copiously. *Sat.* 3. v. 203, &c.

Lectus erat Codrus &c.

*Codrus had but one bed, so short too boot,
 That his short Wife's short legs hung dangling out:
 His cupboard's head six earthen pitchers grac'd,
 Beneath them was his trusty tankard plac'd;
 And to support this noble Plate, there lay
 A bending Chiron, cast from honest clay.
 His few Greek books a rotten chest contain'd,*

Whose covers much of mouldiness complain'd,

Where mice and rats devour'd poetic bread,

And on Heroic Verse luxuriously were fed.

'Tis true, poor Codrus nothing had to boast,

And yet poor Codrus all that nothing lost. Dryd.

But Mr. C. in his dedication of the Letters, Advertisements, &c. to the Author of the *Dunciad*, assures us, that "*Juvenal* never satyrized the " poverty of Codrus.

John Dunton was a broken Bookseller and abusive scribler: he writ *Neck or Nothing*, a violent satyr on some Ministers of State; *The danger of a death-bed repentance*, a libel on the late Duke of *Devonshire* and on the Rt. Rev. Bishop of *Peterborough*, &c.

VERSE 140. *And Tutchin flagrant from the scourge.*] *John Tutchin*, author of some vile verses, and of a weekly paper call'd the *Observer*: He was sentenc'd to be whipp'd thro' several towns in the west of *England*, upon which he petition'd King *James II.* to be hang'd. When that Prince died in exile, he wrote an invective against his memory, occasion'd by some humane Elegies on his death. He liv'd to the time of Queen *Ann*.

There Ridpath, Roper, cudgell'd might ye view;
The very worsted still look'd black and blue:

Himself among the storied Chiefs he spies,
As from the blanket high in air he flies, 144
And oh! (he cry'd) what street, what lane, but knows
Our purgings, pumpings, blanketings and blows?
In ev'ry loom our labours shall be seen,
And the fresh vomit run for ever green!

See in the circle next, Eliza plac'd;
Two babes of love close clinging to her waste; 150

REMARKS.

VERSE 141. *There Ridpath, Roper.*] Authors of the *Flying-Post* and *Post-Boy*, two scandalous papers on different sides, for which they equally and alternately were cudgelled, and deserv'd it.

VERSE 143. *Himself among the storied chiefs he spies, &c.*] The history of *Curl's* being toss'd in a blanket, and whipp'd by the scholars of *Westminster*, is ingeniously and pathetically related in a poem entitled *Neck or Nothing*. Of his purging and vomiting, see *A full and true account of a horrid revenge on the body of Edm. Curl, &c.*

VERSE 149. *See in the circle next, Eliza plac'd.*] In this game is expos'd in the most contemptuous manner, the profligate licentiousness of those shameless scriblers (for the most part of That sex, which ought least to be capable of such

malice or impudence) who in libellous Memoirs and Novels, reveal the faults and misfortunes of both sexes, to the ruin or disturbance, of publick fame or private happiness. Our good Poet, (by the whole cast of this work being oblig'd not to take off the Irony) where he cou'd not show his Indignation, hath shewn his Contempt as much as possible: having here drawn as vile a picture, as could be represented in the colours of Epic poesy.

SCRIBLERUS.

VERSE 149. *Eliza Haywood.*] This woman was authoress of those most scandalous books, call'd *The Court of Carimania*, and *The new Utopia*. For the *two Babes of Love*, See *CURL, Key*, p. 22. But whatever reflection he is pleas'd to throw upon this Lady, surely 'twas what from him she little deserv'd, who

IMITATIONS.

VERSE 143. *Himself among the storied chiefs he spies, &c.*] Virg. *Æn.* 1.

Se quoque principibus permixtum agnovit Achivis

Constitit & lacrymans. Quis jam locus, inquit, Achate!

Quæ regio in terris nostri non plena laboris?

VERSE 148. *And the fresh vomit run for ever green.*] A parody on

these of a late noble author.

His bleeding arm had furnis'd all their rooms,

And run for ever purple in the looms.

VERSE 150. *Two babes of love close clinging to her waste.*] Virg. *Æn.* 5.

Cressa genus, Phaloe, geminique sub ubere nati.

Fair as before her works she stands confess'd,
 In flow'rs and pearls by bounteous Kirkall dress'd.
 The Goddess then: "Who best can send on high 153
 "The salient spout, far-streaming to the sky;
 "His be yon Juno of majestic size,
 "With cow-like-udders, and with ox-like eyes.
 "This China-Jordan, let the chief o'ercome
 "Replenish, not ingloriously, at home. 158
 Chetwood and Curl accept the glorious strife,
 (Tho' one his son dissuades, and one his wife)
 This on his manly confidence relies,
 That on his vigor and superior size.
 First Chetwood lean'd against his letter'd Post; 165
 It rose, and labour'd to a curve at most:

R E M A R K S.

had celebrated his undertakings for
Reformation of Manners, and de-
 clared herself "to be so perfectly
 "acquainted with the *sweetness of*
 "his *disposition*, and that *tenderness*
 "with which he consider'd the errors
 "of his fellow-creatures; that tho'
 "she should find the *little inadver-*
 "tencies of her own life recorded
 "in his papers, she was certain it
 "would be done in such a manner
 "as she could not but approve,"
 Mrs. HAYWOOD, Hist. of Clar.
 printed in the *Female Dunciad*, p.
 18.

VER. 152. *Kirkall*, the Name
 of a Graver. This Lady's Works
 were printed in four Volumes *duod.*
 with her picture thus dress'd up,
 before them.

VER. 159. *Chetwood* the name
 of a Bookseller, whose Wife was
 said to have as great an influence
 over her husband, as *Boileau's Per-*
ruquiere. See *Lutrin. Cant. 2.*—
Henry Curl, the worthy son of his
 father *Edmund*.

I M I T A T I O N S.

VERSE 155. — *This Juno*—
With cow-like udders, and with ox-
like eyes.] In allusion to *Homer's*
Βούτις πρόνια ἦεν.

VERSE 157. *This China Jor-*
dan, &c.] Virg. *Æn.* 5.

Tertius, Argolica hac galea con-
tentus abito.

VERSE *ibid.* *This China Jor-*
dan.] In the games of *Homer II.*
 23. there are set together as prizes,
 a Lady and a Kettle; as in this place

Mrs. Haywood and a Jordan. But
 there the preference in value is given
 to the Kettle, at which Mad. Dacier
 is justly displeas'd: Mrs. H. here
 is treated with distinction, and ac-
 knowledg'd to be the more valuable
 of the two.

VERSE 163. *This on his manly*
confidence relies, That on his vigor.] *Virg. Æn.* 5.

Ille melior motu, fretusque juvena,
Hic membris & mole valens—

So Jove's bright bow displays its watry round,
 (Sure sign, that no spectator shall be drown'd)
 A second effort brought but new disgrace,
 For straining more, it flies in his own face; 170
 Thus the small jett which hasty hands unlock,
 Spirts in the gard'ner's eyes who turns the cock.
 Not so from shameless Curl : Impetuous spread
 The stream, and smoaking, flourish'd o'er his head.
 So, (fam'd like thee for turbulence and horns,) 175
 Eridanus his humble fountain scorns,
 Thro' half the heav'ns he pours th' exalted urn;
 His rapid waters in their passage burn.

R E M A R K S.

VERSE 177. *Thro' half the heavens he pours th' exalted urn.*] In a manuscript Dunciad (where are some marginal corrections of some gentlemen some time deceas'd) I have found another reading of these lines, thus,

And lifts his urn thro' half the heav'ns to flow;

His rapid waters in their passage glow.

This I cannot but think the right: For first, tho' the difference between *burn* and *glow* may seem not very

material to others, to me I confess the latter has an elegance, a *Jenestay quoy*, which is much easier to be conceiv'd than explain'd. Secondly, every reader of our Poet must have observ'd how frequently he uses this word *glow* in other parts of his works: To instance only in his *Homer*.

(1.) *Iliad* 9. v. 726.—*With one resentment glows.*

(2.) *Iliad* 11. v. 626.—*There the battle glows.*

I M I T A T I O N S.

VERSE 167. *So Jove's bright bow—Sure sign—*] The words of *Homer* of the Rainbow, in *Iliad* 11.

— ἄς τε Κενίωv

Εν νεφελῇ σήπτε, τρεῖς μερόπων ἀνθρώπων.

Which *Mad. Dacier* thus renders, *Arcs merveil leux, que le fils de Saturn à fondez dans les nues, pour etre dans tous les âges un signe à tous les mortels.*

VERSE 175. *So (fam'd like thee for turbulence and horns) Eridanus.*] *Virgil* mentions these two qualifications of *Eridanus*, *Geor.* 4.

Et gemina auratus taurino cornua vultu,

Eridanus, quo non alius per pin-guia culta

In mare purpureum violentior effluit amnis.

The Poets fabled of this River *Eridanus*, that it flow'd thro' the skies, *Denham*, *Cooper's Hill*.

Heav'n ber Eridanus no more shall boast,

Whose Fame like thine in lesser currents lost,

Thy nobler stream shall visit Jove's abodes,

To shine among the stars, and bathe the Gods.

(3.) *Ibid.*

Swift as it mounts, all follow with their eyes;
 Still happy Impudence obtains the prize. 180
 Thou triumph'st, victor of the high wrought day,
 And the pleas'd dame soft-smiling leads away.
 Chetwood, thro' perfect modesty o'ercome,
 Crown'd with the Jordan, walks contented home,

But now for Authors nobler palms remain: 185
 Room for my Lord! three Jockeys in his train;
 Six huntsmen with a shout precede his chair;
 He grins, and looks broad nonsense with a stare.
 His honour'd meaning, Dulness thus exprest;
 "He wins this Patron who can tickle best." 190

He chinks his purse, and takes his seat of state:
 With ready quills the dedicators wait;
 Now at his head the dext'rous task commence,
 And instant, fancy feels the imputed sense;
 Now gentle touches wanton o'er his face, 195
 He struts Adonis, and affects grimace:
 Rolli the feather to his ear conveys,
 Then his nice taste directs our Operas:
 Welsted his mouth with Classic flatt'ry opes,
 And the puff'd Orator bursts out in tropes, 200

REMARKS.

(3.) Ibid. 985.—*The closing flesh
 that instant ceas'd to glow.*

(4.) Iliad 12. v. 55.—*Encompass'd
 Hector glows.*

(5.) Ib. 475.—*His beating breast
 with gen'rous ardour glows.*

(6.) Iliad 18. v. 591.—*Another
 part glow'd with resplendent arms.*

(7.) Ibid. v. 654.—*And curl'd on
 silver props in order glow.*

I am afraid of growing too luxuriant
 in examples, or I could stretch this
 catalogue to a great extent, but these
 are enough to prove his fondness for
 this beautiful word, which therefore
 let all future Editions re-place here.

I am aware after all, that *burn* is
 the proper word to convey an idea
 of what was said to be Mr. Curl's

condition at that time. But from
 that very reason I infer the direct
 contrary. For surely every lover
 of our author will conclude he had
 more humanity, than to insult a
 man on such a misfortune or calamity,
 which could never befall him
 purely by his own fault, but from
 an unhappy communication with
 another. *This Note is partly Mr.*

THEOBALD, partly SCRIBLERUS.
 VERSE 197. *Paolo Antonio Rolli*,
 an Italian Poet, and writer of many
 Operas, in that language, which,
 partly by the help of his genius, pre-
 vail'd in England near ten years.

VERSE 199, *Welsted*.] See Note
 on verse 295 of this Book.

But Oldmixon the Poet's healing balm
Strives to extract from his soft giving palm;
Unlucky Oldmixon! thy lordly master
The more thou ticklest, gripes his fist the faster.

201

While thus each hand promotes the pleasing pain,
And quick sensations skip from vein to vein,
A youth unknown to Phœbus, in despair,
Puts his last refuge all in Heav'n and Pray'r.
What force have pious vows? the Queen of Love
His Sister sends, her vot'ress, from above.
As taught by Venus, Paris learnt the art
To touch Achilles' only tender part;
Secure, thro' her, the noble prize to carry,
He marches off his Grace's Secretary.

206

210

Now turn to diff'rent sports (the Goddess cries) 215
And learn, my sons, the wond'rous pow'r of Noise.

R E M A R K S.

VER 201. *But Oldmixon, &c.*] Mr. *John Oldmixon* (next to Mr. *Dennis* the most ancient Critick of our Nation) not so happy as laborious in Poetry, and therefore perhaps characteriz'd by the *Tatler* No. 62. by the name of *Omicron* the unborn Poet. *CURL*, Key to the *D.* p. 13. An unjust censurer of Mr. *Addison*, whom in his imitation of *Bouhours* (call'd the *Arts of Logic and Rhetoric*) he misrepresents in plain matter of fact. In p. 45. he cites the *Spectator* as abusing Dr. *Swift* by name, where there is not the least hint of it: And in p. 304. is so injurious as to suggest, that Mr. *Addison* himself writ that *Tatler* No. 43. which says of his own *Simile*, that "'tis as great as ever enter'd into the mind of man." This person wrote numbers of books which are not come to our knowledge. "Dramatick works, and a volume of Poetry, consisting of heroic Epistles, &c. some whereof are very well done," saith that great Judge Mr. *JACOB. Lives of Poets*, Vol. 2. p. 303.

I remember a *Pastoral* of his on the *Battle of Blenheim*: a Critical History of England; Essay on Criticism, in prose; The Arts of Logic and Rhetoric, in which he frequently reflects on our Author. We find in the *Flying-Post* of Apr. 13. 1728. some very flat verses of his against him and Dr. *Sw.* He was all his life a hired writer for a Party, and received his reward in a small place which he yet enjoys.

VERSE 207. *A youth unknown to Phœbus, &c.*] The satire of this Episode being levelled at the base flatteries of authors to worthless wealth or greatness, concludeth here with an excellent lesson to such men; That altho' their pens and praises were as exquisite as they conceit of themselves, yet (even in their own mercenary views) a creature unlettered, who serveth the passions, or pimpeth to the pleasures of such vain, braggart, puffed Nobility, shall with those patrons be much more inward, and of them much higher rewarded. SCRIBLERUS.

To move, to raise, to ravish every heart,
 With Shakespear's nature, or with Johnson's art,
 Let others aim: 'Tis your's to shake the soul
 With thunder rumbling from the Mustard-bowl, 220
 With horns and trumpets now to madness swell,
 Now sink in sorrows with a tolling Bell.
 Such happy arts attention can command,
 When fancy flags, and sense is at a stand.
 Improve we these. Three cat-calls be the bribe 225
 Of him, whose chatt'ring shames the Monkey tribe;
 And his this Drum, whose hoarse heroic base
 Drowns the loud clarion of the braying As.
 Now thousand tongues are heard in one loud din:
 The Monkey-mimicks rush discordant in. 230
 'Twas chatt'ring, grinning, mouthing, jabb'ring all,
 And Noise, and Norton, Brangling, and Breval,
 Dennis and Dissonance; and captious Art,
 And snip-snap short, and interruption smart.
 Hold (cry'd the Queen) A Catcall each shall win, 235
 Equal your merits! equal is your din!
 But that this well-disputed game may end,
 Sound forth, my Brayers, and the Welkin rend.

R E M A R K S.

VERSE 220. *With Thunder rumbling from the mustard-bowl.*] The old way of making Thunder and Mustard were the same; but since it is more advantageously perform'd by troughs of wood with stops in them. Whether Mr. Dennis was the inventor of that improvement, I know not; but it is certain, that being once at a Tragedy of a new Author with a friend of his, he fell into a great

passion at hearing some, and cry'd "S'death! that is my Thunder."

VERSE 225. *Three Cat-calls.*] Certain musical instruments used by one sort of Criticks to confound the Poets of the Theatre.

VERSE 232. *Norton.*] See verse 383. *J. Durant Breval*, Author of a very extraordinary Book of Travels, and some Poems. See before, Ver. 118.

I M I T A T I O N S,

VERSE 217. *To move, to raise, &c.—Let others aim—'Tis yours to shake, &c.—*] Virgil, *Æn.* 6.

*Excudent alii spirantia mollius æra,
 Credo equidem, vivos ducant e marmo-
 re vultus, &c.*

*Tu, regere imperio populos, Romane,
 memento,*

Hæ tibi erunt artes—

VERSE 235. — *A Catcall each shall win, &c.*] Virg. *Ecl.* 3.

*Non inter nos est tantas componere lites,
 Et vitula tu dignus, & hic—*

As when the long-ear'd milky mother waits
 At some sick miser's triple bolted gate, 249
 For their defrauded, absent foals they make
 A moan so loud, that all the Guild awake,
 Sore sighs Sir G**, starting at the bray
 From dreams of millions, and three goats to pay!
 So swells each Windpipe; Afs intones to Afs, 245
 Harmonic twang! of leather, horn, and brass.
 Such, as from lab'ring lungs th' Enthusiast blows,
 High sounds, attempted to the vocal nose.
 But far o'er all, sonorous Blackmore's strain,
 Walls, steeples, skies, bray back to him again: 250
 In Tot'nam fields, the brethren with amaze
 Prick all their ears up, and forget to graze;
 Long Chanc'ry-lane retentive rolls the sound,
 And courts to courts return it round and round:
 Thames wafts it thence to Rufus' roaring hall, 255
 And Hungerford re-echoes, bawl for bawl.

REMARKS.

VERSE 253. *Long Chanc'ry-lane.*] The place where the Courts of Chancery are kept: The long detention of Clients in those Courts, and the difficulty of getting out of them, is humorously allegoriz'd in these lines.

IMITATIONS.

VERSE 240. A *Simile* with a long tail, in the manner of *Homer*. it into Heroic poetry.

VERSE 250. — bray back to him again] A figure of speech taken from *Virgil*. VERSE 252. *Prick all their ears up, and forget to graze.*] *Virg. Ecl. 8.*

Et vox assensu nemorum ingeminata remugit. Geor. 3.

He hears his num'rous herds low o'er the plain,

While neighb'ring hills low back to them again. Cowley

The poet here celebrated, Sir R. B. delighted much in the word *Bray*, which he endeavour'd to ennoble by applying it to the sound of *Armour, War, &c.* In imitation of him, and strengthen'd by his authority, our author has here admitted

Immemor barbarum quos est migrata juvenca.

The progress of the sound from place to place, and the scenery here of the bordering regions, *Tot'nam fields, Chancery-lane, the Thames, Westminster-hall, and Hungerford-stairs,* are imitated from *Virg. Æn. 7.* on the founding the horn of *Alecto*.

Audiit & Trivia longe lacus, audiit amnis

Sulphurea Nar albus aqua, fontesque Velini, &c,

All hail him victor in both gifts of Song,
Who sings so loudly, and who sings so long.

258

R E M A R K S.

VERSE 258. *Who sings so loudly, and who sings so long.*] A just character of Sir Richard Blackmore, Kt. who (as Mr. Dryden express'd it) *Writ to the rumbling of his Coach's wheels*, and whose indefatigable Muse produced no less than six Epic poems: *Prince and King Arthur*, 20 Books; *Eliza*, 10; *Alfred*, 12; *The Redeemer*, 6: besides *Job* in folio, the whole *Book of Psalms*, *The Creation*, 7 Books; *Nature of Man*, 3 Books; and many more. 'Tis in this sense he is filed afterwards, the *Everlasting Blackmore*. Notwithstanding all which, Mr. Gildon seems assured, that "this admirable author did not think himself up-
"on the same foot with Homer." *Comp. Art of Poetry*, Vol. 1. p. 108.

But how different is the judgment of the author of *Characters of the times?* p. 25. who says, "Sir Richard is unfortunate in hap-
"pening to mistake his proper ta-
"lents, and that he has not for
"many years been *so much as named*,
"or even *thought of* among wri-
"ters." Even Mr. Dennis differs greatly from his friend Mr. Gildon: "Blackmore's Action (says he) has
"neither unity, nor integrity, nor
"morality, nor universality; and
"consequently he can have no *Fa-*
"ble, and no *Heroic Poem*: His
"Narration is neither probable, de-
"lightful, nor wonderful: His Cha-
"racters have none of the necessary
"qualifications. — The things con-
"tain'd in his narration are neither
"in their own nature delightful,
"nor numerous enough, nor right-
"ly disposed, nor surprising, nor
"pathetic. — Nay he proceeds so

far as to say Sir Richard has no *Ge-*
nius; first laying down "that Ge-
"nius is caused by a *furious joy* and
"pride of soul, on the conception of
"an extraordinary Hint. Many
"men (says he) have their *Hints*,
"without these motions of *fury* and
"pride of soul, because they want
"fire enough to agitate their spirits;
"and these we call cold writers: O-
"thers who have a great deal of fire,
"but have not excellent organs,
"feel the foremention'd motions,
"without the extraordinary hints;
"And these we call *stultian* writers.
"But he declares, that Sir Richard
"had neither the *Hints*, nor the
"Motions." *Remarks on Pr. Arth.*
8°. 1696. *Preface*.

This gentleman in his first works abused the character of Mr. Dryden, and in his last of Mr. Pope, accusing him in very high and sober terms of prophaneness and immorality (*Essay on polite writing*, Vol. 2. p. 270.) on a meer report from *Edm. Curl*, that he was author of a *Travestie* on the first Psalm. Mr. Dennis took up the same report, but with the addition of what Sir Richard had neglected, an *Argument to prove it*; which being very curious, we shall here transcribe, (*Remarks on Homer*, 8°. p. 27.) "It was he who burles-
"qued the Psalm of David. It is
"apparent to me that Psalm was
"burlesqu'd by a *Popish* rhymester.
"Let rhyming persons who have
"been brought up *Protestants* be
"otherwise what they will, let them
"be *Rakes*, let 'em be *Scoundrels*, let
"em be *Atheists*, yet education has
"made an invincible impression on
"them in behalf of the sacred writ-
"ings. But a *Popish* rhymester has
been

This labour past, by Bridewell all descend,
 (As morn'ng-pray'r and flagellation end.) 260
 To where Fleet-ditch with dissemboguing streams
 Rolls the large tribute of dead dogs to Thames,
 The King of Dykes! than whom, no sluice of mud
 With deeper sable blots the silver flood.

R E M A R K S.

"been brought up with a contempt
 "for those sacred writings. Now
 "show me another Popish rhymester
 "but he."—This manner of argu-
 mentation is usual with Mr. Dennis;
 he has employ'd the same against Sir
Richard himself in a like charge of
Impiety and *Irreligion*. "All Mr.
Blackmore's celestial Machines, as
 "they cannot be defended so much
 "as by common receiv'd opinion,
 "so are directly contrary to the
 "doctrine of the Church of Eng-
 "land: For the visible descent of an
 "Angel must be a miracle. Now it
 "is the doctrine of the Church of
 "England that miracles had ceas'd
 "a long time before Prince *Arthur*
 "came into the world. Now if the
 "doctrine of the Church of Eng-
 "land be true, as we are oblig'd to
 "believe, then are all the celestial ma-
 "chines in Prince *Arthur* unsuffe-
 "rable, as wanting not only human
 "but divine probability. But if the
 "machines are sufferable, that is if
 "they have so much as divine pro-
 "bability, then it follows of neces-
 "sity that the doctrine of the
 "Church is false: So I leave it to e-
 "very impartial Clergyman to con-
 "sider, &c." *Preface to the Re-*
marks on Prince Arthur.

It has been suggested in the Cha-
 racter of Mr. *P.* that he had Obliga-

tions to Sir *R. B.* He never had any,
 and never saw him but twice in his
 Life.

VERSE 260. *As morning pray'r
 and flagellation end.*] It is between
 eleven and twelve in the morning,
 after church service, that the crimi-
 nals are whipp'd in *Bridewell*.—This
 is to mark punctually the Time of
 the day: *Homer* does it by the cir-
 cumstance of the Judges rising from
 court, or of the Labourers dinner:
 our author by one very proper both
 to the *Persons* and the *Scene* of his
 Poem; which we may remember
 commenc'd in the evening of the
 Lord-Mayor's day: The first book
 passed in that night; the next morn-
 ing the games begin in the *Strand*,
 thence along *Fleetstreet* (places in-
 habited by Bookfellers) then they
 proceed by *Bridewell* toward *Fleet-*
ditch, and lastly thro' *Ludgate* to
 the City and the Temple of the
 Goddess.

VERSE 261. *The Diving.*] This
 I fancy (says a great Enemy to the
 Poem) is a Game which no body
 could ever think of but the Author;
 however it is work'd up admirably
 well, especially in those lines where
 he describes *Eusden* (he should say
Smedley) rising up again. ESSAY ON
 the DUNCIAD, p. 19.

I M I T A T I O N S.

VERSE 263. *The King of Dykes*
 &c.] Virg.

Eridanus, rex fluviorum—

—*quo non alius, per pinguis
 culta,*

*In mare purpureum violatior es-
 suit amnis.*

" Here strip, my children ! here at once leap in ! 265
 " Here prove who best can dash thro' thick and thin,
 " And who the most in love of dirt excel,
 " Or dark dexterity of groping well.
 " Who flings most filth, and wide pollutes around
 " The stream, be his the Weekly Journals, bound. 270
 " A pig of lead to him who dives the best.
 " A peck of coals a-piece shall glad the rest.
 In naked majesty great Dennis stands,
 And, Milo like, surveys his arms and hands,

REMARKS:

VERSE 266, 267, 268.] The three chief qualifications of Party-writers; to stick at nothing, to delight in flinging dirt, and to slander in the dark by guess.

VER. 270. *The Weekly Journals.*] Papers of news and scandal intermix'd; on different sides and parties and frequently shifting from one side to the other, call'd the *London Journal*, *Mist's Journal*, *British Journal*, *Daily Journal*, &c. the writers of which for some time were *Wells*, *Roome*, *Molloy*, *Concanen*, and others; persons never seen by our author.

VERSE 272. *A peck of coals a-piece.*] Our indulgent Poet, whenever he has spoken of any dirty or low work, constantly puts us in mind of the Poverty of the offenders; as the only extenuation of such practices. Let any one but remark, when a thief, a Pickpocket, a Highwayman, or a Knight of the Post is spoken of, how much our hatred to those characters is lessen'd, if they add, a *needy* Thief, a *poor* Pickpocket, a *hungry* Highwayman, a *starving* Knight of the Post, &c.

VERSE 273. *In naked majesty great Dennis stands.*] The reader, who hath seen in the course of these notes, what a constant attendance

Mr. Dennis paid to our author, might here expect a particular regard to be shewn him; and consequently may be surprized at his sinking at once, in so few lines; never to rise again! But in truth he looked upon him with some esteem, for having, more generously than the rest, set his name to such works. He was not only a formidable Critick, who for many years had written against every thing that had success, (the Antagonist of Sir Richard Blackmore, Sir Richard Steele, Mr. Addison, and Mr. Pope) but a zealous Politician (not only appearing in his works, where Poetry and the State are always equally concerned, but in many secret Hints and sage advices given to the Ministers of all reigns). He is here likened to *Milo*, in allusion to that verse of Ovid.

—*fletque Milon senior, cum spectat inanes*

Herculeis similes, fluidos pendere lacertos;

either with regard to his great age, or because he was undone by trying to pull to pieces an oak that was too strong for him.

—*remember Milo's end,*

Wedg'd in that timber which he strove to rend. Lord Rast.

Then sighing thus. " And am I now threescore? 276

" Ah why, ye Gods! should two and two make four?

He said, and climb'd a stranded Lighter's height,
Shot to the black abyss, and plung'd down-right.

The Senior's judgment all the crowd admire,
Who but to sink the deeper, rose the higher. 280

Next Smedley div'd; slow circles dimpled o'er
The quaking mud, that clos'd, and ope'd no more.
All look, all sigh, and call on Smedley lost;
Smedley in vain resounds thro' all the coast.

Then ** try'd, but hardly snatch'd from sight, 285
Instant buoys up, and rises into light;
He bears no token of the fabler streams,
And mounts far off, among the swans of Thames.

R E M A R K S.

VERSE 275. --- And am I now
threescore?] I shall here, to prove
my impartiality, remark a great over-
sight in our author as to the age of
Mr. Dennis. He must have been
some years above threescore in the
Mayoralty of Sir George Thorold,
which was in 1720. and Mr. Den-
nis was born (as he himself inform'd
us in Mr. Jacob's Lives before-
mentioned) in 1657; since when
he has happily liv'd eight years more,
and is already senior to Mr. Dursley,
who hitherto of all our Poets, en-
joy'd the longest, bodily, Life.

VER. 281. Next Smedley div'd.]
In the surreptitious editions this
whole Episode was apply'd to an
initial letter E—, by whom if they
meant the Laureate, nothing was
more absurd, no part agreeing with
his character. The Allegory evi-
dently demands a person dipp'd in
scandal, and deeply immers'd in
dirty work: whereas Mr. Eusden's
writings rarely offended but by their
length and multitude, and accord-
ingly are tax'd of nothing else in book
1. verse 102. But the person here
mention'd, an *Irishman*, was author

and publisher of many scurrilous
pieces, a weekly *Whiteball Journal*
in the year 1722, in the name of
Sir James Baker, and particularly
whole Volumes of Billingsgate a-
gainst Dr. Swift and Mr. Pope, call'd
Gulliveriana and *Alexandriana*,
printed in 8°. 1728.

VER. 285. Then ** try'd.] This
is an instance of the Tenderness of
our author. The person here in-
tended writ an angry preface against
him, grounded on a Mistake, which
he afterwards honourably acknow-
ledg'd in another printed preface.
Since when, he fell under a second
mistake, and abus'd both him and
his Friend.

He is a writer of Genius and
Spirit, tho' in his youth he was
guilty of some pieces bordering up-
on bombast. Our Poet here gives
him a Panegyric instead of a Satire,
being edify'd beyond measure, at
this only instance he ever met with
in his life, of one who was much a
Poet, confessing himself in an Error:
And has suppress'd his name, as think-
ing him capable of a second repent-
ance,

True to the bottom, see Concanen creep,
 A cold, long-winded, native of the deep! 290
 If perseverance gain the Diver's prize,
 Not everlasting Blackmore this denies:
 No noise, no stir, no motion can'st thou make,
 Th' unconscious flood sleeps o'er thee like a lake.
 Not Welsted so: drawn endlong by his scull, 295
 Furious he sinks; precipitately dull.
 Whirlpools and storms his circling arm invest.
 With all the Might of gravitation blest.
 No crab more active in the dirty dance,
 Downward to climb, and backward to advance; 300
 He brings up half the bottom on his head,
 And boldly claims the Journals and the Lead.
 Sudden, a burst of thunder shook the flood.
 Lo Smedley rose, in majesty of mud!
 Shaking the horrors of his ample brows, 305
 And each ferocious feature grim with ooze.

R E M A R K S.

VERSE 289. *Concanen.*] In the former editions there were only Asterisks in this place; this name was since inserted merely to fill up the verse, and give ease to the ear of the reader.

VERSE 295. *Welsted.*] *Leonard Welsted*, author of the *Triumvirate*, or a Letter in verse from *Palemon* to *Celia* at *Bath*, which was meant for a Satire on Mr. P. and some of his friends about the year 1718. The strength of the metaphors in this passage is to express the great scurrility

and fury of this writer, which may be seen, One day, in a Piece of his, call'd (as I think) *Labeo*. He writ other things which we cannot remember. *Smedley* in his *Metam.* of *Scrib.* mentions one, the *Hymn* of a Gentleman to the Creator. *L. W.* characteris'd in the treatise *weel βαθῆς* or the Art of sinking as a *Didapper*, and after as an *Eel*, is said to be this person, by *DENNIS Daily Journal* of May 11. 1728. He is mentioned again in book 3.

I M I T A T I O N S.

VERSE 283. — and call on
Smedly lost, &c.] Lord *Roscommon's*
 translation of *Virgil's* 6th Eclog.

Alcides wept in vain for Hylas lost.
Hylas in vain resounds thro' all
the coast.

VERSE 292. *Not everlasting*
Blackmore.] *Virg. Aen.* 5.

Nec bonus Eurytion prælata in-
vidit honori, &c.

VERSE 304. — in *Majesty of*
mud.] *Milton.*

— in *majesty of darkness round*
Circled—

Greater he looks, and more than mortal stares ;
Then thus the wonders of the deep declares.

First he relates, how sinking to the chin,
Smit with his mien the Mud-nymphs suck'd him in :

How young Lutetia, softer than the downe, 311

Nigrina black, and Merdamante brown,

Vy'd for his love in jetty bow'rs below ;

As Hylas fair was ravish'd long ago.

Then sung, how shown him by the nutbrown maids, 315

A branch of Styx here rises from the Shades,

That tinctur'd as it runs, with Lethe's streams,

And wafting vapours from the Land of Dreams,

(As under seas Alphæus' sacred sluice

Bears Pisa's offerings to his Arethuse), 320

Pours into Thames: Each ciy-bowl is full

Of the mix wave, and all who drink grow dull.

R E M A R K S.

VER. 314. *As Hylas fair.*] Who was ravish'd by the water-nymphs and drawn into the river. The story is told at large by *Valerius Flaccus*, *Lib. 3. Argon.* See *Virg. Ecl. 6.*

VERSE 316, &c. *A branch of Styx*, &c.] *Homer, Il. 2. Catal.*

Οἱ τ' ἀμφ' ἰμερῖδ' Ἰλῆαρήσιον
ερχ' ἐνέμοι'το,

Ὅς ῥ' ἐς Πλωεῖον περὶ καλ-
λίρροον ὕδαρ,

οὐδ' ὅς Πλωεῖ σὺμμίσει'λαι
ἀρσυερδίνη,

Ἀλλὰ τέ μιν καθύπερθεν ἐπι-
ρῆει ἡὺτ' ἔλαιον.

Ὅρχε γὰρ Διανῆ, Στυγὸς ὕδα-
τος, ἐστὶν ὑπορρῶξ.

Of the land of Dreams in the same region, he makes mention, *Odyss.*

24. See also *Lucian's* true History.

Lethe and the *Land of Dreams* allegorically represent the *Stupefaction* and *visionary Madness* of Poets equally dull and extravagant. Of *Alphæus* his waters gliding secretly under the sea of *Pisa*, to mix with those of *Arethuse* in *Sicily*, vid. *Moschus Idyl. 8. Virg. Ecl. 10.*

Sic tibi, cum fluctus subter labere Sicanos,

Doris amara suam non intermisceat undam.

And again, *Æn. 3.*

—*Alphæum, fama est, huc Elidis amnem*

Occultas egisse vias, subter mare, qui nunc

Ore Arethusa tuo, Siculis confunditur undis.

I M I T A T I O N S.

VERSE 307. *Greater he looks, and more than mortal stares.*] *Virg. 6. of the Sybil.*

—majorque viageri
Nec mortale sonans—

How to the banks where bards departed doze,
 They led him soft; how all the bards arose;
 Taylor, sweet bird of Thames, majestic bows, 325
 And Shadwell nods the poppy on his brows;
 While Milbourn there, deputed by the rest,
 Gave him the cassock, surcingle, and vest;
 And "Take (he said) these robes which once were mine,
 "Dulness is sacred in a sound Divine, 330
 He ceas'd, and show'd the robe; the crowd confess
 The rev'rend Flamen in his lengthen'd dress.
 Slow moves the Goddess from the fable flood,
 (Her Priest preceding) thro' the gates of Lud,

REMARKS.

VERSE 325. Taylor, *sweet bird of Thames.*] *John Taylor* the Water Poet, an honest man, who owns he learn'd not so much as his *Accidence*: a rare example of modesty in a Poet!

*I must confess I do want eloquence,
 And never scarce did learn my Accidence,*

*For having got from Possium to
 Possiet,*

*I there was gravell'd, could no
 farther get.*

He wrote fourscore books in the reign of *James I.* and *Charles I.* and afterwards (like *Mr. Ward*) kept a Publick-house in *Long-Acre*. He died in 1654.

VERSE 326. *And Shadwell nods the poppy.*] *Shadwell* took Opium for many years, and died of too large a dose of it, in the year 1692.

VERSE 327. *While Milbourn.*] *Luke Milbourne* a Clergyman, the fairest of Criticks; who when he wrote against *Mr. Dryden's Virgil*, did him justice, in printing at the same time his own translations of him, which were intolerable. His manner of writing has a great resemblance with that of the Gentlemen of the *Dunciad* against our author, as will be seen in the Parallel of *Mr. Dryden* and him. *Append.*

VERSE 334. *Gates of Lud.*] "King *Lud* repairing the City, "call'd it after his own name, *Lud's* "Town; the strong gate which he "built in the West part, he like- "wife for his own honour named "*Ludgate*. In the year 1260. this "gate was beautified with images "of *Lud* and other Kings. Those "images in the reign of *Edward VI.*

IMITATIONS.

VERSE 323. *How to the banks, &c.*] *Virg. Ecl. 6.*

*Tum canit errantem Permessi ad
 flumina Gallum,
 Utque viro Phœbi chorus assure-
 xerit omnis;*

*Ut Linus hæc illi divino carmine
 passus,
 Floribus atque apio crines ornatus
 amaro,
 Dixerit, Hos tibi dant calamos,
 en accipe, Musæ,
 Ascraeo quos ante seni &c.*

Her Criticks there she summons, and proclaims 335
A gentler exercise to close the games.

Hear you! in whose grave heads, as equal scales,
I weigh what author's heaviness prevails,
Which most conduce to sooth the soul in slumbers,
My Henley's periods, or my Blackmore's numbers? 340
Attend the trial we propose to make:
If there be man who o'er such works can wake,
Sleep's all-subduing charm who dares defy,
And boasts Ulysses' ear with Argus eye;
To him we grant our amplest pow'rs to sit 345
Judge of all present, past, and future wit,
To cavil, censure, dictate right or wrong,
Full, and eternal privilege of tongue.

Three Cambridge Sophs and three pert Templars came,
The same their talents, and their tastes the same, 350
Each prompt to query, answer, and debate,
And smit with love of Poesy and Prate.
The pond'rous books two gentle readers bring;
The heroes sit; the vulgar form a ring.
The clam'rous crowd is hush'd with mugs of Mum,
'Till all tun'd equal, send a gen'ral hum. 356
Then mount the clerks; and in one lazy tone,
Thro' the long, heavy, painful page drawl on;

R E M A R K S.

"had their heads smitten off, and
"were otherwise defaced by unad-
"vised folks. Queen Mary did set
"new heads on their old bodies a-
"gain. The 28th of Q. Eliz. the
"same gate was clean taken down,
"and newly and beautifully builded
"with images of Lud and others as

"afore." *Stow's Survey of London.*

VERSE 344.] See *Hom. Odys.*
12. *Ovid, Met. 1.*

VERSE 358. *Thro' the long, heavy, painful page, &c.*] All these lines very well imitate the slow drowziness with which they pro-

I M I T A T I O N S.

VERSE 350. *The same their ta-
lent — Each prompt, &c.*] *Virg.*
Ecl. 7.

*Ambo florentes ætate, Arcades
ambo,
Et certare pares, & respondere
parati.*

VERSE 354. *The heroes sit; the
vulgar form a ring.*] *Ovid M. 3.*
*Confedere duces, & vulgi stante
corona.*

VERSE 353.] *Smit with the love
of sacred song — Milton.*

Soft, creeping, words on words, the sense compose,
 At ev'ry line, they stretch, they yawn, they doze. 360
 As to soft gales top-heavy pines bow low
 Their heads, and lift them as they cease to blow,
 Thus oft they rear, and oft the head decline,
 As breathe, or pause, by fits, the airs divine:
 And now to this side, now to that, they nod, 265
 As verse, or prose, infuse the drowzy God.
 Thrice Budget aim'd to speak, but thrice suppress
 By potent Arthur, knock'd his chin and breast.
 Toland and Tindal, prompt at Priests to jeer,
 Yet silent bow'd to Christ's No kingdom here. 370
 Who fate the nearest, by the words o'ercome
 Slept first, the distant nodded to the hum.
 Then down are roll'd the books; stretch'd o'er 'em lies
 Each gentle clerk, and muttering seals his eyes.
 At what a Dutchman plumps into the lakes, 375
 One circle first, and then a second makes,

R E M A R K S.

ceed. It is impossible for any one who has a poetical ear to read them, without perceiving the heaviness that lags in the verse to imitate the action it describes. The Simile of the Pines is very just and well adapted to the subject. *ESSAY ON the DUNC. p. 21.*

VER. 367. *Thrice Budget aim'd to speak.*] Famous for his speeches on many occasions about the *South-Sea Scheme* &c. "He is a very ingenious gentleman, and hath written ten some excellent Epilogues to Plays, and one small piece on Love, which is very pretty." *JACOB Lives of Poets, vol. 2. p. 289.* But this Gentleman has since made himself much more eminent, and personally well-known to the greatest statesmen of all parties, in this nation.

VERSE 369. *Toland and Tindal.*] Two persons not so happy as to be obscure, who writ against the Religion of their Country. The surreptitious editions placed here the

name of a Gentleman, who, tho' no great friend to the Clergy, is a person of Morals and Ingenuity. *Tindal* was Author of the *Rights of the Christian Church*: He also wrote an abusive pamphlet against *Earl Stanhope*, which was suppress'd while yet in manuscript by an eminent Person then out of the Ministry, to whom he shew'd it expecting his approbation. This Doctor afterwards publish'd the same piece *mutatis mutandis*, against that very Person when he came into the Administration.

VERSE 370. *Christ's no kingdom.*] This is scandalously said by *CURL*, Key to *Dunc.* to allude to a Sermon of a reverend Bishop. But the context shows it to be meant of a famous publick Orator, not more remarkable for his long-winded periods, than his Disaffection to Ecclesiastical Hierarchy, and to the doctrine that Christ's Kingdom is of *this world*.

What Dulness dropt among her sons imprest
 Like motion from one circle to the rest ;
 So from the mid-most the nutation spreads
 Round, and more round, o'er all the sea of heads. 380
 At last Centlivre felt her voice to fail,
 Old James himself unfinish'd left his tale,
 Boyer the State, and Law the Stage gave o'er,
 Nor Motteux talk'd, nor Naso whisper'd more ;
 Norton, from Daniel and Ostrœa sprung, 385
 Blest with his father's front, and mother's tongue,

REMARKS.

VERSE 381. *Centlivre*.] Mrs. *Susanna Centlivre*, wife to Mr. *Centlivre*, Yeoman of the Mouth to his Majesty. She writ many Plays, and a song (says Mr. *Jacob*, vol. 1. p. 32.) before she was seven years old. She also writ a Ballad against Mr. *Pope's Homer* before he begun it.

VERSE 383. *Boyer the State, and Law the Stage gave o'er*.] A. *Boyer*, a voluminous compiler of Annals, Political Collections, &c.—*William Law*, A. M. wrote with great zeal against the Stage, Mr. *Dennis* answer'd with as great. Their books were printed in 1726. Mr. *Law* affirm'd that “the Playhouse is the “Temple of the Devil, the peculiar “pleasure of the Devil, where all “they who go, yield to the Devil, “where all the Laughter is a laugh- “ter among Devils, and that all who “are there are hearing Musick in the “very Porch of Hell.” To which Mr. *Dennis* replied, that “there is eve- “ry jot as much difference between “a true Play, and one made by a “Poetaster, as between *Two religi- “ous books*, the Bible and the *Alco- “ran*.” Then he demonstrates that

“all those who had written against
 “the Stage were *Jacobites* and
 “*Nonjurors*, and did it always at a
 “time when something was to be
 “done for the Pretender. Mr. *Col-
 “lier* publish'd his *Short View* when
 “France declar'd for the *Chevalier* ;
 “and his *Dissuasive* just at the
 “great Storm, when the devastation
 “which that Hurricane wrought
 “had amazed and astonished the
 “minds of men, and made them
 “obnoxious to melancholy and de-
 “sponding thoughts. Mr. *Law* took
 “the opportunity to attack the
 “Stage upon the great preparations
 “he heard were making abroad,
 “and which the *Jacobites* flatter'd
 “themselves were design'd in their
 “favour. And as for Mr. *Bedford's*
 “*Serious Remonstrance*, tho' I know
 “nothing of the time of publishing
 “it, yet I dare to lay odds it was ei-
 “ther upon the Duke *D'Aumont's*
 “being at *Somerset-house*, or upon
 “the late Rebellion.” DENNIS,
 Stage defended against Mr. *Law*, p.
 ult.

VERSE 385. Norton.] Norton de *Foe*, said to be the natural offspring

IMITATIONS.

VERSE 380. O'er all the sea of
 heads.] Blackm, Job,

A waving sea of heads was round
 me spread,
 And still fresh streams the gazing
 deluge fed.

Hung silent down his never-blushing head ;
And all was hush'd, as Folly's self lay dead.

Thus the soft gifts of Sleep conclude the day,
And stretch'd on bulks, as usual, Poets lay. 390

Why shou'd I sing what bards the nightly Muse
Did slumbring visit, and convey to stews ?

Who prouder march'd, with magistrates in state,
To some fam'd round-house, ever open gate !

How Laurus lay inspir'd beside a sink, 395

And to mere mortals seem'd a Priest in drink ?

While others timely, to the neighbouring Fleet
(Haunt of the Muses) made their safe retreat,

R E M A R K S.

of the famous *Daniel. Fortes creantur fortibus*. One of the authors of the *Flying-Post*, in which well-bred work Mr. P. had sometime the honour to be abus'd with his betters, and of many hired scurrilities and daily papers to which he never set his name, in a due fear of Laws and Cudgels. He is now writing the *Life of Colonel Charteris*.

VERSE 395. *How Laurus lay inspir'd beside a sink,*

And to meer mortals, seem'd a Priest in drink.]

This line presents us with an excellent Moral, that we are never to pass judgment merely by *appearances* ; a Lesson to all men who may happen to see a reverend person in the like situation, not to determine too rashly, since not only the Poets frequently describe a Bard inspir'd in this posture,

(*On Cam's fair bank where Chaucer lay inspir'd, and the like*) but

an eminent Casuist tells us, that if a Priest be seen in any indecent action, we ought to account it a deception of sight, or illusion of the Devil, who sometimes takes upon him the shape of Holy men on purpose to cause scandal. How little the prophane author of the *Characters of the Times* printed 8^o. 1728, regarded this admonition, appears from these words pag. 26. (speaking of the reverend Mr. *Laurence Eusteden*) "A most worthy successor of "Tate in the Laureatship, a man of "insuperable modesty, since certainly it was not his Ambition "that led him to seek this illustrious "post, but his affection to the Perquisite of Sack." A reflection as mean as it is scandalous!

SCRIBLERUS.

VERSE 397. *Fleet.]* A Prison for insolvent Debtors on the bank of the Ditch,

I M I T A T I O N S.

VERSE 388. *And all was hush'd, as Folly's self lay dead.]* Alludes to Dryden's verse in the *Indian Emp.*

All things are hush'd, as Nature's self lay dead,

End of the Second Book.

THE DUNCIAD.

BOOK the THIRD.

BUT in her Temple's last recess inclos'd,
On Dulness lap th' Anointed head repos'd.
Him close she curtain'd round with vapours blue,
And soft besprinkled with Cimmerian dew.
Then raptures high the seat of sense o'erflow, 5
Which only heads, refin'd from reason, know.
Hence, from the straw where Bedlam's Prophet nods,
He hears loud Oracles, and talks with Gods.
Hence the Fool's paradise, the Statesman's scheme, 10
The air-built castle and the golden dream,
The maids romantic wish, the chymists flame,
And poets vision of eternal fame.
And now, on fancy's easy wing convey'd,
The King descended to th' Elyzian shade.

REMARKS.

VERSE 5, 6, &c.] Hereby is intimated that the following Vision is no more than the Chimera of the Dreamer's brain, and not a real or intended satire on the Present Age, doubtless more learned, more enlighten'd, and more abounding with great Genius's in Divinity, Politics, and whatever Arts and Sciences, than

all the preceding. For fear of any such mistake of our Poet's honest meaning, he hath again at the end of this Vision, repeated this monition, saying that it all pass thro' the *Ivory-gate*, which (according to the Ancients) denoteth Falsity.

SCRIBLERUS.

IMITATIONS.

VERSE 8. Hence from the straw
where Bedlam's Prophet nods,
He hears loud Oracles, and talks
with Gods. Virg Æn. 7.

Et varias audit voces, fruiturque
deorum
Colloquio —

There, in a dusky vale where Lethe rolls,
Old Bavius sits, to dip poetic souls,
And blunt the sense, and fit it for a scull
Of solid proof, impenetrably dull.

Instant when dipt, away they wing their flight,
Where Brown and Mears unbar the gates of light, 20
Demand new bodies, and in calf's array
Rush to the world, impatient for the day.

R E M A R K S.

VERSE 16. *Old Bavius sits.*] *Bavius* was an ancient Poet, celebrated by *Virgil* for the like cause as *Tibbald* by our author, tho' in less christian-like manner: For heathenishly it is declared by *Virgil* of *Bavius*, that he ought to be *bated* and *detested* for his evil works; *Qui Bavius non odit*—Whereas we have often had occasion to observe our Poet's great good nature and mercifulness, thro' the whole course of this Poem.

Mr. *Dennis* warmly contends that *Bavius* was no inconsiderable author; nay, that "he and *Mævius* had (even "in *Augustus's* days) a very formidable Party at *Rome*, who thought "them much superior to *Virgil* and "*Horace*: For (saith he) "I cannot believe they would have fix'd "that eternal brand upon them, if "they had not been coxcombs in "more than ordinary credit." An argument which (if this Poem should last) will conduce to the honour of the Gentlemen of the *Dunciad*. In

like manner he tells us of Mr. *Settle*, that "he was once a formidable Rival to Mr. *Dryden*, and that in "the University of *Cambridge* there "were those who gave him the preference." Mr. *Wells* goes yet farther in his behalf. "Poor *Settle* "was formerly the *Mighty Rival* of "*Dryden*: nay, for many years, bore "his Reputation above him." [*Pref. to his Poems*, 8^o. p. 51.] And Mr. *Milbourn* cry'd out, "How little "was *Dryden* able, even when his "blood run high, to defend himself against Mr. *Settle*!" *Notes on Dryd. Virg.* p. 175. These are comfortable opinions! and no wonder some authors indulge them.

S C R I B L E R U S.

VERSE 20. *Brown and Mears.*] Bookfellers, Printers for *Tibbald*, Mrs. *Haywood*, or any body.—The Allegory of the souls of the Dull coming forth in the form of Books, and being let abroad in vast numbers by Bookfellers, is sufficiently intelligible.

I M I T A T I O N S.

VERSE 15. *There in a dusky vale,* &c.] *Virg. Æn.* 6.

—*Videt Æneas in valle reducta
Seclusum nemus—*

*Lethæumque domos placidas qui
prænatat amnem, &c.*

Hunc circum innumeræ gentes, &c.

VERSE 16. *Old Bavius sits, to dip poetic souls.*] Alluding to the

story of *Thetis* dipping *Achilles* to render him impenetrable.

*At pater Anchises penitus convalle
virenti*

*Inclusas animas, superumque ad
lumen ituras,*

Lustrabat— *Virg. Æn.* 6.

VERSE 20. *Unbar the gates of Light.*] *Milton.*

Millions and Millions on these banks he views,
Thick as the stars of night, or morning dews,
As thick as bees o'er vernal blossoms fly,
As thick as eggs at Ward in pillory.

25

Wond'ring he gaz'd: When lo a Sage appears,
By his broad shoulders known, and length of ears,

R E M A R K S.

VERSE 26. Ward in Pillory.] *John Ward* of Hackney, Esq; Member of Parliament, being convicted of Forgery, was first expelled the House, and then sentenc'd to the Pillory on the 17th of Febr. 1727. Mr. *Curl* looks upon the mention of such a Gentleman in a Satire, as a great act of Barbarity. *Key to the Dunc*, 3d Edit. p. 16. And another Author thus reasons upon it. *Durgen*, 8^o. pag. 11, 12. "How unworthy is it of Christian Charity to animate the rabble to abuse a worthy man in such a situation? It was in vain! he had no Eggs thrown at him; his Merit preserv'd him. What cou'd move the Poet thus to mention a brave Sufferer, a gallant Prisoner, expos'd to the view of all mankind! It was laying aside his Senses, it was committing a Crime for which the Law is deficient not to punish him! nay a Crime which Man can scarce forgive, nor Time efface! Nothing surely could have induced him but being bribed to it by a great Lady," (to whom this brave, honest, worthy Gentleman was guilty of no offence but Forgery proved in open Court, &c.)

VERSE 28. And length of ears.] This is a sophisticated reading. I think I may venture to affirm all the Copyists are mistaken here: I be-

lieve I may say the same of the Critics; *Dennis*, *Oldmixon*, *Wells*, have pass'd it in silence: I have always stumbled at it, and wonder'd how an error so manifest could escape such accurate persons? I dare assert it proceeded originally from the inadvertency of some Transcriber, whose head run on the Pillory mentioned two lines before: It is therefore amazing that Mr. *Curl* himself should overlook it! Yet that that *Scholiast* takes not the least notice hereof. That the learned *Mist* also reads it thus, is plain, from his ranging this passage among those in which our Author was blamed for personal Satire on a Man's Face (whereof doubtless he might take the Ear to be a part); so likewise *Concanen*, *Ralph*, the *Flying-Post*, and all the Herd of Commentators. —*Tota armenta sequuntur.*

A very little Sagacity (which all these Gentlemen therefore wanted) will restore to us the true sense of the Poet, thus,

By his broad shoulders, known and length of years.

See how easy a change! of one single letter! That Mr. *Settle* was old is most certain, but he was (happily) a stranger to the Pillory. This Note partly Mr. THEOBALD, partly SCRIBLERUS.

I M I T A T I O N S.

VERSE 25 Millions and millions
—Thick as the Stars, &c.] Virg. 6.
Quam multa in sylvis autumni frigore primo

Lapsa cadunt folia, aut ad terram
gurgite ab alto
Quam multæ glomerantur aves, &c.

Known by the band and suit which Settle wore,
 (His only suit) for twice three years before : 30
 All as the vest, appear'd the wearer's frame,
 Old in new state, another yet the same.
 Bland and familiar as in life, begun
 Thus the great Father to the greater Son.
 Oh born to see what none can see awake ! 35
 Behold the wonders of th'Oblivious Lake.
 Thou, yet unborn, hast touch'd this sacred shore ;
 The hand of Bavius drench'd thee o'er and o'er.
 But blind to former, as to future Fate,
 What mortal knows his pre-existent state ? 40
 Who knows how long, thy transmigrating soul
 Did from Bæotian to Bæotian roll ?
 How many Dutchmen she vouchsaf'd to thrid ?
 How many stages thro' old Monks she rid ?
 And all who since, in mild benighted days, 45
 Mix'd the Owl's ivy with the Poet's bays ?
 As man's mæanders to the vital spring
 Roll all their tydes, then back their circles bring ;
 Or whirligigs, twirl'd round by skilful swain,
 Suck the thread in, then yield it out again : 50
 All nonsense thus, of old or modern date,
 Shall in thee centre, from thee circulate.
 For this, our Queen unfolds to vision true
 Thy mental eye, for thou hast much to view :
 Old scene of glory, times long cast behind, 55
 Shall first recall'd, run forward to thy mind ;

R E M A R K S.

VERSE 42. *Did from Bæotian, &c.*] See the Remark on Book i.
 Ver. 23.

I M I T A T I O N S.

VERSE 46. *Mix'd the Owl's Ivy
 with the Poet's Bays.*] Virg. Ecl. 8.

—*fine tempora circum
 Inter victrices Hedæram tibi ser-
 pere lauros.*

VERSE 53. *For this, our Queen
 unfolds to vision true*

*Thy mental eye, for thou hast much
 to view.*]

This has a resemblance to that pas-

sage in Milton, l. 11. where the
 Angel,

*To nobler sights from Adam's eye
 remov'd*

*The film; then purg'd with Eu-
 phrasie and Rue*

The visual nerve — For he had
 much to see.

There is a general allusion in what
 follows to that whole passage.

Then stretch thy sight o'er all her rising reign,
And let the past and future fire thy brain.

Ascend this hill, whose cloudy point commands
Her boundless empire over seas and lands. 60
See round the Poles where keener spangles shine,
Where spices smoke beneath the burning Line,
(Earth's wide extreams) her fable flag display'd ;
And all the nations cover'd in her shade !

Far Eastward cast thine eye, from whence the sun 65
And orient science at a birth begun.
One man immortal all that pride confounds,
He, whose long wall the wand'ring Tartar bounds.
Heav'ns ! what a pyle ? whole ages perish there :
And one bright blaze turns Learning into air. 70

Thence to the South extend thy gladden'd eyes ;
There rival flames with equal glory rise,
From shelves to shelves see greedy Vulcan roll,
And lick up all their Physick of the Soul.

How little, mark ! that portion of the ball, 75
Where faint at best, the beams of science fall.
Soon as they dawn, from Hyperborean skies,
Embody'd dark, what clouds of Vandals rise !
Lo where Mœotis sleeps, and hardly flows
The freezing Tanais thro' a waste of snows, 80
The North by myriads pours her mighty sons,
Great nurse of Goths, of Alans, and of Huns.
See Alaric's stern port, the martial frame
Of Genferic ! and Attila's dread name !
See the bold Ostrogoths on Latium fall ; 85
See the fierce Visigoths on Spain and Gaul.

R E M A R K S.

VERSE 61, 62. *See round the Poles, &c.*] Almost the whole Southern and Northern Continent wrapt in Ignorance.

VERSE 65.] Our Author favours the opinion that all Sciences came from the Eastern nations.

VERSE 69.] *Chi Ho-am-ti*, Emperor of China, the same who built

the great wall between China and Tartary, destroy'd all the books and learned men of that empire.

VERSE 73, 74.] *The Caliph, Omar I.* having conquer'd Egypt, caus'd his General to burn the *Ptolemaean* library, on the gates of which was this inscription, *Medicina Animæ, The Physick of the Soul.*

See, where the Morning gilds the palmy shore,
(The soil that arts and infant letters bore)

His conqu'ring tribes th'Arabian prophet draws,
And saving Ignorance enthrones by Laws.

90

See Christians, Jews, one heavy sabbath keep;
And all the Western World believe and sleep.

Lo Rome herself, proud mistress now no more
Of arts, but thund'ring against Heathen lore;

Her gray-hair'd Synods damning books unread,
And Bacon trembling for his brazen head:

95

Padua with sighs beholds her Livy burn;

And ev'n th'Antipodes Vigilus mourn.

See the Cirque falls! th' unpillar'd Temple nods!

Streets pav'd with Heroes, Tyber choak'd with Gods!

'Till Peter's Keys some christen'd Jove adorn,

101

And Pan to Moses lends his Pagan horn;

R E M A R K S.

VERSE 88. *The Soil that arts and infant letters bore.*] Phœnicia, Syria, &c. where Letters are said to have been invented. In these Countries Mahomet began his Conquests.

VERSE 94. *Thund'ring against Heathen lore.*] A strong instance of this pious rage is plac'd to Pope Gregory's account. *John of Salisbury* gives a very odd Encomium to this Pope, at the same time that he mentions one of the strangest effects of this excess of zeal in him. *Doctor sanctissimus ille Gregorius, qui melio prædicationis imbre totam rigavit & inebriavit ecclesiam, non modo Mathefin jussit ab aulâ; sed, ut traditur a majoribus, incendio dedit probatæ lectionis scripta, Palatinus quæcunque tenebat Apollo.* And in another place: *Fertur beatus Gregorius bibliothecam combussisse gentilem; quo divinæ paginæ gratior esset locus, & major autoritas, & diligentia studiosior.* *Desiderius* Archbishop of Vienne was sharply reprov'd by him for teaching Gram-

mar and Literature, and explaining the Poets; because (says this Pope) *in uno se ore cum Jovis laudibus, Christi laudes non capiunt: Et quam grave nefandumque sit, Episcopis canere quod nec Laico religioso conveniat, ipse considera.* He is said, among the rest, to have burn'd *Livy*; *Quia in superstitionibus & sacris Romanorum perpetuè versatur.* The same Pope is accused by *Vossius* and others of having caus'd the noble monuments of the old Roman Magnificence to be destroy'd, least those who came to Rome shou'd give more attention to Triumphal Arches, &c. than to Holy Things. *BAYLE, Dict.*

VERSE 101. *'Till Peter's Keys some christen'd Jove adorn, &c.*] After the Government of Rome devolved to the Popes, their zeal was for some time exerted in demolishing the Heathen Temples and Statues, so that the *Goths* scarce destroy'd more Monuments of Antiquity out of Rage, than these out of Devotion. At length they spar'd some of the Temples by converting them

See graceless Venus to a Virgin turn'd,
Or Phidias broken, and Apelles burn'd.

Behold yon' isle, by Palmers, Pilgrims trod, 105
Men bearded, bald, cowl'd, uncowl'd, shod, unshod,
Peel'd, patch'd, and pyebald, linsley-woolsey brothers,
Grave mummers! sleeveless some, and shirtless others.
That once was Britain-----Happy! had she seen
No fiercer sons had Easter never been. 110

In peace, great Goddess! ever be ador'd;
How keen the war, if Dulness draw the sword?
Thus visit not thy own! on this blest age
Oh spread thy influence, but restrain thy rage!

And see! my son, the hour is on its way, 115
That lifts our Goddess to imperial sway:
This fav'rite Isle, long sever'd from her reign,
Dove-like, she gathers to her wings again.
Now look thro' Fate! behold the scene she draws!
What aids, what armies, to assert her cause? 120
See all her progeny, illustrious sight?
Behold, and count them, as they rise to light
As Berecynthia, while her offspring vye
In homage to the mother of the sky,

R E M A R K S.

them to Churches, and some of the
Statues, by modifying them into
Images of Saints. In much later
times, it was thought necessary to
change the Statues of *Apollo* and
Pallas on the tomb of *Sannazari-*
us, into *David* and *Judith*; the

Lyre easily became a Harp, and
the Gorgon's Head turn'd to that
of *Holofernes*.

VERSE 110. *Happy — had
Easter never been.*] Wars in *England*
anciently, about the right time of
celebrating *Easter*.

I M I T A T I O N S.

VERSE 110. *Happy — had
Easter never been.*] Virg. *Ecl.* 6.
Et fortunatam, si nunquam ar-
menta fuissent.

VERSE 119, 121. *Now look —*
See all her — &c.] Virg. *Æn.* 6.
Nunc age, Dardeniam prolem, quæ
deinde sequatur
Gloria, qui maneant Itala de gente
nepotes,
Illustres animas, nostrumque in
nomen ituras,

Expeditum —

VERSE 123. *As Berecynthia,*
&c.] Virg. *ibid.*

Felix prole virum, qualis Bere-
cynthia mater

Invebitur curru Phrygiæ turrita
per urbes,

Lætæ deum partu, centum com-
plexa nepotes,

Omnes cæciliolas, omnes supera
alta tenentes,

Surveys around her in the blest abode- 125
 A hundred sons, and ev'ry son a God:
 Not with less glory mighty Dulness crown'd,
 Shall take thro' Grubstreet her triumphant round,
 And Her Parnassus glancing o'er at once,
 Behold a hundred sons, and each a dunce. 130

Mark first the youth who takes the foremost place,
 And thrusts his person full into your face.
 With all thy Father's virtues blest be born!
 And a new Cibber shall the stage adorn.

A second see, by meeker manners known, 135
 And modest as the maid that sips alone:
 From the strong fate of drams if thou get free,
 Another Dursley, Ward! shall sing in thee.
 Thee shall each Ale-house, thee each Gill-house mourn,
 And answ'ring Gin-shops sower sighs return! 140

Lo next two slip-shod Muses traipse along,
 In lofty madness, meditating song,
 With tresses staring from poetic dreams,
 And never wash'd, but in Castalia's streams:
 Haywood, Centlivre, Glories of their race! 145
 Lo Horneck's fierce, and Roome's funereal face;

REMARKS.

VERSE 138. Ward.] *Vid.* Book
 1. Ver. 200.

VER. 145. Haywood, Centlivre.]
 See book 2.

VER. 146. Lo Horneck's fierce
 and Roome's funeral face.] This
 stood in one edition *And M——s*
ruful face. But the person who sup-

pos'd himself meant applying to our
 author in a modest manner, and
 with declarations of his innocence,
 he removed the occasion of his un-
 easiness.

VER. 146. Horneck and Roome.]
 These two are worthily coupled, be-
 ing both virulent Party-writers;

IMITATIONS.

VER. 131. Mark first the youth,
 &c.] Virg. *Æn.* 6.

*Ille vides, pura juvenis qui niti-
 tur basta*

VERSE 133. With all thy Fa-
 ther's virtues blest, be born!] A
 manner of expression used by Virgil.

*Nascere! præque diem veniens,
 age Lucifer——*

As also that of *Patriis virtutibus.*
Ecl. 4.

VERSE 137. From the strong
 fate of drams if thou get free, &c.]
 Virg. *Æn.* 6.

*—— si qua fata aspera rumpas,
 Tu Marcellus eris!——*

VERSE 139. For thee each Ale-
 house, &c.] Virgil again, *Ecl.* 10.
*Illum etiam lauri, illum fœvere
 myricæ, &c.*

Lo sneering G**de, half malice and half whim,
 A fiend in glee, ridiculously grim.
 Jacob, the scourge of Grammar, mark with awe,
 Nor less revere him, Blunderbuss of Law. 150
 Lo Bond and Foxton, ev'ry nameless name,
 All crowd, who foremost shall be damn'd to fame?
 Some strain in rhyme; the Muses, on their racks,
 Scream, like the winding of ten thousand Jacks:
 Some free from rhyme or reason, rule or check, 155
 Break Priscian's head, and Pegasus's neck;
 Down, down they larum, with impetuous whirl,
 The Pindars, and the Miltons, of a Curl.
 Silence, ye Wolves! while Ralph to Cynthia howls,
 And makes Night hideous—answer him, ye owls! 160

R E M A R K S.

and one wou'd think prophetically, since immediately after the publishing of this piece the former dying, the latter succeeding him in *Honour and Employment*. The first was Philip Horneck, Author of a Billingsgate paper call'd *The High German Doctor*, in the 2^d Vol. of which No. 14. you may see the regard he had for Mr. P.—Edward Roome, Son of an Undertaker for Funerals in *Fleetstreet*, writ some of the papers call'd *Pasquin*, and Mr. Duckett others, where by malicious Innuendos, it was endeavour'd to represent him guilty of malevolent practices with a great man then under prosecution of Parliament.

VERSE 147. G**de.] An ill-natur'd Critick who writ a Satire on our Author, yet unprinted, call'd *The mock Æsop*.

VERSE 149. Jacob, the Scourge of Grammar, mark with awe.] This Gentleman is Son of a considerable Master of Romsey in Southamptonshire, and bred to the Law under a

very eminent Attorney: who, between his more laborious Studies, has diverted himself with Poetry. He is a great admirer of poets and their works, which has occasion'd him to try his genius that way—He has writ in prose the *Lives* of the Poets, *Essays*, and a great many Law-Books, *The Accomplish'd Conveyancer*, *Modern Justice*, &c. GILES JACOB of himself, *Lives of Poets*, Vol. I.

VERSE 151. Bond and Foxton.] Two inoffensive offenders against our poet; persons unknown, but by being mention'd by Mr. Curl.

VERSE 159. Ralph.] A name inserted after the first Editions, not known to our Author till he writ a Swearing-piece call'd *Sawney* very abusive of Dr. Swift, Mr. Gay, and himself. These lines allude to a thing of his, intitled *Night a Poem*. Shakespear, Hamlet.

—Visit thus the glimpses of the Moon,

Making Night hideous—

I M I T A T I O N S.

VERSE 150.] Virg. *Æn.* 6.

— duo fulmina belli
 Scipiadas, cladem Lybiae!—

This

Sense, speech, and measure, living tongues and dead,
Let all give way—and Durgen may be read.

Flow, Welsted, flow! like thine inspirer, Beer,
Tho' stale, not ripe; tho' thin, yet never clear;
So sweetly mawkish, and so smoothly dull; 165
Heady, not strong, and foaming tho' not full.

Ah Dennis! Gildon ah! what ill-starr'd rage
Divides a friendship, long confirm'd by age?
Blockheads with reason wicked wits abhor,
But fool with fool is barb'rous civil war. 170

Embrace, embrace my Sons! be foes no more!
Nor glad vile Poets with true Criticks gore.

Behold yon Pair, in strict embraces join'd;
How like their manners and how like their mind!
Fam'd for good-nature, B** and for truth; 175
D** for pious passion to the youth.

REMARKS.

This low writer constantly attended his own works with Panegyricks in the Journals, and once in particular prais'd himself highly above Mr. Addison, in wretched remarks upon that Author's Account of English Poets, printed in a *London Journal*, Sept. 1728. He was wholly illiterate, and knew no Language not even *French*: Being advis'd to read the Rules of Dramatick Poetry before

he began a Play, he smiled and reply'd *Shakespear writ without Rules*.

VERSE 162. *Durgen*.] A ridiculous thing of *Ward's*.

VERSE 175. *Fam'd for good nature B**, &c.*

*D**, for pious passion to the youth*] The first of these was Son of the late Bishop of S. Author of a weekly paper called *The Grumbler*, as the other was concern'd in another call'd

IMITATIONS.

VER. 163. *Flow Welsted, flow!* &c.] Parody on *Denham*, *Cooper's Hill*.

O could I flow like thee, and make thy stream

My great example, as it is my theme.

Tho' deep, yet clear; tho' gentle, yet not dull;

Strong, without rage; without o'erflowing, full.

VERSE 169. *Embrace, embrace my Sons!*] *Virg. Æn. 6.*

— *Ne tanta animis assuescite bella,*

Neu patriæ validas in viscera vertite vires:

Tuq; prior, tu parce—sanguis meus!—

VERSE 173. *Behold yon pair, in strict embraces join'd.*] *Virg. Æn. 6.*

Illæ autem paribus quas fulgere cernis in armis,

Concordes animæ—

And in the fifth,

Euryalus, forma insignis viridique juvenia

Nisus amore pio pueri.

Pasquin,

Equal in wit, and equally polite,
 Shall this a Pasquin, that a Grumbler write;
 Like are their merits, like rewards they share,
 That shines a Consul, this Commissioner.

180

R E M A R K S.

Pasquin, in which Mr. *Pope* was abused (particularly with the late Duke of *Buckingham* and Bishop of *Rochester*). They also join'd in a piece against his first undertaking to translate the *Iliad*, intitled *Homerides*, by Sir *Iliad Dogrel*, printed by *Wilkins* 1715. And Mr. *D.* writ an Epilogue for *Powel's* Puppet-show, reflecting on the same work. Mr. *Curl* gives us this further account of Mr. *B.* "He did himself write a Letter to the E. of *Hali-fax*, informing his Lordship (as he tells him) of what he knew much better before: And he publish'd in his own name several political pamphlets, A certain information of a certain discourse, a second Tale of a Tub, &c. All which it is strongly affirmed were written by Colonel *Ducker*." *CURL*, Key, p. 17. But the author of the *Characters of the Times* tells us, these political pieces were not approv'd of by his own Father, the Reverend Bishop.

Of the other works of these Gentlemen, the world has heard no more, than it wou'd of Mr. *Pope's*, had their united laudable endeavours discourag'd him from his undertakings. How few good works had ever appear'd (since men of true merit are always the least presuming) had there been always such champions to stifle them in their conception? And were it not better for the publick, that a million of monsters came into the world, than that the Serpents should have strangled one *Hercules* in his cradle?

VERSE 176. — for pious passion to the youth.] The verse is a literal translation of *Virgil*, *Nisus amore pio pueri*—and here, as in the original, apply'd to Friendship: That between *Nisus* and *Euryalus* is allow'd to make one of the most amiable Episodes in the world; and surely was never interpreted in a perverse sense: But it will astonish the Reader to hear, that on no other occasion than this line, a Dedication was written to this Gentleman to induce him to think something farther. "Sir, you are known to have all that affection for the beautiful part of the creation which God and Nature design'd.—Sir, you have a very fine Lady—and, Sir, you have eight very fine Children."—&c. [*Dedic. to Dennis Rem. on the Rape of the Lock.*] The truth is, the poor Dedicator's brain was turn'd upon this article; he had taken into his head that ever since some Books were written against the *Stage*, and since the *Italian Opera* had prevail'd, the nation was infected with a vice not fit to be nam'd. He went so far as to print upon this subject, and concludes his argument with this remark, "that he cannot help thinking the Obscenity of Plays excusable at this juncture, since when that execrable sin is spread so wide, it may be of use to the reducing mens minds to the natural desire of women." *DENNIS, Stage defended against Mr. Law*, p. 20. Our author has solemnly declared to me, he never heard any creature but the Dedicator mention that Vice and this Gentleman together.

“ But who is he, in closet close y-pent,
 “ Of sober face, with learned dust besprent?
 Right well mine eyes arede the myster wight,
 On parchment scraps y-fed, and Wormius hight.

181

REMARKS.

VERSE 184. Wormius *bight*.] Let not this name, purely fictitious, be conceited to mean the learned *Olaus Wormius*; much less (as it was unwarrantably foisted into the surreptitious editions) our own Antiquary Mr. *Thomas Herne*, who had no way aggrieved our Poet, but on the contrary published many curious tracts which he hath to his great contentment perused.

Most rightly are ancient words here employed in speaking of such who so greatly delight in the same: We may say not only rightly, but *wisely*, yea *excellently*, inasmuch as for the like practice the like praise is given to *Hopkins* and *Sternhold* by Mr. *Herne* himself. [*Glossar. to Rob. of Glocester*] Artic. BEHETT; others say BEHIGHT, “ *promised*, “ and so it is used *excellently well* by “ *Tho. Norton* in his translation into “ metre of the 116th Psalm, ver. 14.

I to the Lord will pay my vows,

That I to him BEHIGHT.

“ Where the modern innovators,
 “ not understanding the propriety
 “ of the word (which is *Truly Eng-*
 “ *lish*, from the *Saxon*) have most
 “ unwarrantably alter’d it thus,

I to the Lord will pay my vows,

With joy and great delight.

VERSE *ibid.*—HIGHT.] “ In
 “ *Cumberland* they say to *bight*, for
 “ to *promise* or *vow*; but HIGHT
 “ usually signifies *was call’d*: and so

“ it does in the North even to this
 “ day, notwithstanding what is
 “ done in *Cumberland*.

HERNE, *ibid.*

VERSE 183. AREDE.] *Read* or
peruse; tho’ sometimes used for
counsel, “ READE THY READ,
 “ *take thy counsaile*. *Thomas Stern-*
 “ *hold* in his translation of the first
 “ Psalm into *English* metre, hath
 “ *wisely* made use of this word,

The man is blest that hath not bent

To wicked READ his ear,

“ But in the last spurious editions of
 “ the Singing Psalms the word
 “ READ is changed into *men*. I say
 “ spurious editions, because not on-
 “ ly here, but quite throughout the
 “ whole book of Psalms, are strange
 “ alterations, all for the worse!
 “ And yet the title-page stands as it
 “ us’d to do? and all (which is abo-
 “ minable in any book, much more
 “ in a sacred work) is ascribed to
 “ *Thomas Sternhold*, *John Hopkins*,
 “ and others! I am confident, were
 “ *Sternhold* and *Hopkins* now living,
 “ they would proceed against the
 “ innovators as cheats—A liberty
 “ which, to say no more of their
 “ intolerable alterations, ought by
 “ no means to be permitted or ap-
 “ proved of, by such as are for U-
 “ niformity, and have any regard
 “ for the old *English Saxon* tongue.

HERNE, *Gloss. on Rob. of Gloc.*
Art. rede.

IMITATIONS.

VERSE 181. *But who is he, &c.*] Virg. *Æn.* 6. questions and answers in this manner, of *Numa*,

Quis procul ille autem ramis insignis olivæ
Sacra ferens?—nosco crines, incanaq; menta, &c.

I do

To future ages may thy dulness last, 185
As thou preserv'st the dulness of the past!

There, dim in clouds, the poreing Scholiasts mark,
Wits, who like Owls see only in the dark,
A Lumberhouse of Books in ev'ry head,
For ever reading never to be read. 190

But, where each Science lifts its modern Type,
Hist'ry her Pot, Divinity his Pipe,
While proud Philosophy repines to show
Dishonest fight! his breeches rent below;
Imbrown'd with native Bronze, lo Henley stands, 195
Tuning his voice, and balancing his hands.

R E M A R K S.

I do herein agree with Mr. H. Little is it of avail to object that such words are become *unintelligible*. Since they are *Truly English*, Men *ought* to understand them; and such as are for *Uniformity* should think all alterations in a Language, *strange, abominable, and unwarrantable*. Rightly therefore, I say again, hath our Poet used antient words, and poured them forth, as a precious ointment, upon good old *Wormius* in this place.

S C R I B I E R U S.

VERSE *ibid.* *Myfter twight.*] Uncouth mortal.

VERSE 188. *Wits, who like Owls, &c.*] These few lines exactly describe the right verbal Critick: He is to his Author as a Quack to his Patients, the more they suffer and complain, the better he is pleased; like the famous Doctor of that sort, who put up in his bills, *He delighted in matters of difficulty*. Some-body said well of these men, that their heads were *Libraries out of order*.

VER. 195 — *Lo! Henley stands, &c.*] J. Henley, the Orator; he preach'd on the Sundays Theological matters, and on the Wednesdays upon all other sciences, Each

Auditor paid one shilling. He claim'd some years unpunish'd against the greatest persons, and occasionally did our author that honour. WELSTED, in *Oratory Transactions*, No. 1. publish'd by Henley himself, gives the following account of him. "He was born at Melton Mowbry in Leicestershire from his own Parish school he went to St. John's College in Cambridge. He began there to be uneasy; for it shock'd him to find he was commanded to believe against his judgment in points of Religion, Philosophy, &c. for his genius leading him freely to dispute all propositions, and call all points to account, he was impatient under those fetters of the free-born mind. — Being admitted to Priest's orders, he found the examination very short and superficial, and that it was not necessary to conform to the Christian Religion in order either to Deaconship or Priesthood." He came to Town, and after having for some years been a writer for Booksellers, he had an ambition to be so for Ministers of State. The only reason he did not rise in the Church we are told "was the envy of others, and a disrelish

O

"enter-

How fluent nonsense trickles from his tongue!
 How sweet the periods neither said nor sung!
 Still break the benches, Henley! with thy strain,
 While K**, B**, W**, preach in vain. 200
 Oh great Restorer of the good old Stage,
 Preacher at once, and Zany of thy age!
 Oh worthy thou of Ægypt's wife abodes,
 A decent Priest, where monkeys were the Gods!
 But Fate with Butchers plac'd thy priestly stall, 205
 Meek modern faith to murder, hack, and mawl;
 And bade thee live to crown Britannia's praise,
 In Toland's, Tindal's, and in Woolston's days.
 Thou too, great Woolston! here exalt thy throne,
 And prove no Miracles can match thy own. 210

Yet, oh my sons! a father's words attend:
 (So may the fates preserve the ears you lend)
 'Tis yours, a Bacon, or a Locke to blame,
 A Newton's Genius, or a Seraph's flame:

R E M A R K S.

* entertain'd of him, because he
 "was not qualify'd to be a compleat
 "Spaniel." However he offer'd the
 service of his pen, in one morning,
 to two Great men of opinions and
 interest directly opposite; by both
 of whom being rejected, he set up
 a new Project, and stiled himself the
Restorer of ancient Eloquence. He
 thought "it as lawful to take a li-
 cence from the King and Parlia-
 ment at one place, as another;
 "at Hicks's-Hall, as at Doctors-
 Commons; so set up his Oratory
 "in Newport-Market, Butcher-Row.
 There (says his friend) "he had the
 "assurance to form a Plan which no
 mortal ever thought of; he had
 "success against all opposition, chal-
 lenged his adversaries to fair dis-
 putations, and none would dispute
 "with him; writ, read and studied
 "twelve hours a day; compos'd
 "three dissertations a week on all
 "subjects; undertook to teach in
 "one year what Schools and Uni-
 versities teach in five; was not

"terrify'd by menaces, insults or
 "satyrs, but still proceeded, matu-
 "red his bold scheme, and put the
 "Church and all that, in danger."
 WELSTED, *Narrative*, in *Orat.*
Transact. No. 1.

After having stood some Prosecu-
 tions, he turned his Rhetorick to
 Buffoonry upon all publick and pri-
 vate occurrences. All this passed in
 the same room; where sometimes
 he broke jests, and sometimes that
 Bread which he call'd the *Primitive*
Eucharist.—This wonderful person
 struck Medals, which he dispersed
 as Tickets to his subscribers: The
 device, a Star rising to the Meridi-
 an, with this Motto, AD SUMMA
 and below, INVENIAM VIAM AUT
 FACIAM.

VERSE 208. Of Toland and
 Tindal, see book 2. *Tho. Woolston*,
 an impious madman, who wrote
 in a most insolent style against the
 Miracles of the Gospel; in the
 years 1726, 27, &c.

But O! with one, immortal One dispense,
The source of Newton's Light, of Bacon's Sense!
Content, each Emanation of his fires

215

That beams on earth, each Virtue he inspires,
Each art he prompts, each charm he can create,
What-e'er he gives, are given for you to hate,
Persist, by all divine in man un-aw'd,
But learn, ye Dunces! not to scorn your God,

220

Thus he, for then a ray of Reason stole
Half thro' the solid darkness of his soul;
But soon the cloud return'd—and thus the Sire:
See now, what Dulness and her sons admire;
See! what the charms, that smite the simple heart
Not touch'd by nature, and not reach'd by art.

225

He look'd, and saw a fable forc'er rise,
Swift to whose hand a winged volume flies:
All sudden, Gorgons hiss, and Dragons glare,
And ten-horn'd fiends and giants rush to war.
Hell rises, Heav'n descends, and dance on Earth,
Gods, imps, and monsters, music, rage, and mirth,
A fire, a jig, a battle, and a ball,
'Till one wide Conflagration swallows all.

230

235

Thence a new world, to nature's laws unknown,
Breaks out refulgent, with a heav'n its own:
Another Cynthia her new journey runs,
And other planets circle other suns:

240

R E M A R K S.

VERSE 222. *But learn, ye Dunces! not to scorn your God.*]
Virg. Æn. 6. puts this precept into the mouth of a wicked man, as here of a stupid one.

Discite justitiam moniti, & non temnere divos!

VERSE 229.—*a fable Sorc'rer.*]
Dr. Faustus, the subject of a set of Farces which lasted in vogue two or three seasons, in which both Play-houses strove to outdo each other in

the years 1726, 27. All the extravagancies in the sixteen lines following where introduced on the Stage, and frequented by persons of the first quality in England to the twentieth and thirtieth time.

VERSE 233. *Hell rises, Heav'n descends, and dance on earth.*]
This monstrous absurdity was actually represented in Tibbald's *Rape of Proserpine*.

I M I T A T I O N S.

VERSE 240. *And other planets.*]
Virg. Æn. 6.

— *solemque suum, sua sidera norunt.*

The forests dance, the rivers upward rise,
 Whales sport in woods, and dolphins in the skies,
 And last, to give the whole creation grace,
 Lo! one vast egg produces human race.

Joy fills his soul, joy innocent of thought: 245
 What pow'r, he cries, what pow'r these wonders wrought?

Son! what thou seek'st is in thee. Look and find
 Each monster meets his likeness in thy mind.
 Yet would'st thou more? In yonder cloud, behold!
 Whose scarenet skirts are edg'd with flamy gold, 250
 A matchless youth: His nod these worlds controuls,
 Wings the red lightning, and the thunder rolls.

Angel of Dulness, sent to scatter round
 Her magic charms o'er all unclassic ground:
 Yon stars, yon suns, he rears at pleasure higher, 255
 Illumes their light, and sets their flames on fire.

Immortal Rich! how calm he sits at ease
 Mid snows of paper, and fierce hail of pease;
 And proud his mistress' orders to perform,
 Rides in the whirlwind, and directs the storm. 260

But lo! to dark encounter in mid air
 New wizards rise: here Booth, and Cibber there:

R E M A R K S.

VERSE 244. *Lo! one vast Egg.]*
 In another of these Farces *Harlequin* is hatch'd upon the Stage, out of a large Egg.

VERSE 257. *Immortal Rich.]*
 Mr. *John Rich*, Master of the Thea-

tre in *Lincolns-Inn-Fields*, was the first that excell'd this way.

VERSE 262. *Booth and Cibber,*
 two of the managers of the Theatre in *Drury-Lane*.

I M I T A T I O N S.

VERSE 242. *Whales sport in woods, and dolphins in the skies.]*
 Hor.

Delphinum sylvis appingit, fluctibus aprum.

VERSE 247. *Son! what thou seek'st is in thee.]*

Quid petes in te est —
Ne te quæfiveris extra. Pers.

VER. 252. *Wings the red lightning, &c.]* Like *Salmoneus* in *Æn.* 6.

Dum flammas Jovis, & sonitus imitatur olympi.

— *Nimbos, & non imitabile fulmen,*

Ære & cornipedum cursu simulat æquorum.

VERSE 254. — *o'er all unclassic ground.]* alludes to Mr. *Addison's* verse in the praises of *Italy*,

Poetic fields encompass me around,
And still I seem to tread on Classic ground.

As verse 260. is a Parody on a noble one of the same Author in the Campaign; and verse 255, 256. on two sublime verses of Dr. *Y.*

Booth in his cloudy tabernacle shrin'd,
 On grinning dragons Cibber mounts the wind :
 Dire is the conflict, dismal is the din,
 Here shouts all Drury, there all Lincoln's-Inn ;
 Contending Theatres our empire raise,
 Alike their labours, and alike their praise.
 And are these wonders, Son, to thee unknown?
 Unknown to thee? These wonders are thy own. 270
 For works like these let deathless Journals tell,
 " None but Thy self can be thy parallel.

REMARKS.

VERSE 272. *None but thy self can be thy parallel.*] A marvellous line of *Theobald*; unless the Play call'd the *Double Falshood* be, (as he would have it believed) *Shakespear's*: But whether this line be his or not, he proves *Shakespear* to have written as bad, (which methinks in an author for whom he has a Veneration almost *rising to idolatry*, might have been concealed) as for example,

Try what *Repentance* can: What can it not?

But what can it, when one cannot *repent*?

— For *Cogitation*

Resides not in the Man who does not *think*, &c. MIST'S JOURN.

It is granted they are all of a piece, and no man doubts but herein he is able to imitate *Shakespear*.

VERSE *ibid.*] The former Annotator seeming to be of opinion that the *Double Falshood* is not *Shakespear's*; it is but justice to give Mr. *Theobald's* Arguments to the contrary: First that the MS. was above sixty years old; secondly, that once Mr. *Betterton* had it, or he hath heard so; thirdly, that some-body told him the author gave it to a bastard-daughter of his: But fourthly and above all, " that he has a great mind every thing that is good in " our tongue *should be Shakespear's*.

I allow these reasons to be truly critical; but what I am infinitely concern'd at is, that so many Errors have escaped the learned Editor: a few whereof we shall here amend, out of a much greater number, as an instance of our regard to this *dear Relick*.

ACT I. SCENE I.

I have his letters of a modern date,
 Wherein by *Julio*, good *Camillo's* son
 (Who as he says, [] shall follow hard upon,

And whom I with the growing hour [] expect)

He doth solicit the return of gold,
 To purchase certain horse that *like him well*.

This place is corrupted: the epithet *good* is a meer insignificant expletive, but the alteration of that single word restores a clear light to the whole context, thus,

I have his letters of a modern date,
 Wherein, by *July*, (by *Camillo's* son,
 Who, as he *saieth*, shall follow hard upon,

And whom I with the growing hours expect)

He doth solicit the return of gold.
 Here you have not only the *Person* specify'd, by whose hands the return was to be made, but the most necessary part, the *Time*, by which it was required. *Camillo's* son was to follow

These, Fate reserv'd to grace thy reign divine,
Foreseen by me, but ah! with-held from mine.
In Lud's old walls, tho' long I rul'd renown'd,
Far, as loud Bow's stupendous bells resound;
Tho' my own Aldermen conferr'd my bays,
To me committing their eternal praise,

R E M A R K S.

follow hard upon—What? Why upon *July*.—*Horse* that *like him well*, is very absurd: Read it, without contradiction,

—*Horse*, that *he likes well*.

ACT 1. at the end.

—I must stoop to gain her,

Throw all my gay *Comparisons* aside,

And turn my proud additions out of service:

saith *Henriquez* of a maiden of low condition, objecting his high quality: What have his *Comparisons* here to do? Correct it boldly,

Throw all my gay *Caparisons* aside,

And turn my proud additions out of service.

ACT 2. SCENE 1.

All the verse of this Scene is confounded with prose.

—O that a man

Could reason down this *Feaver* of the blood,

Or sooth with *words* the tumult in his heart!

Then *Julio*, I might be indeed thy friend.

Read—this *ferro* of the blood,

Then *Julio* I might be in deed thy friend.

marking the just opposition of deeds and words.

ACT 4. SCENE 1.

How his eyes *shake* fire—said by *Violante*, observing how the lustful shepherd looks at her. It must be, as the sense plainly demands,

—How his eyes *take* fire!

And measure every piece of youth about me!

Ibid. That, tho' I wore disguises for some ends.

She had but one disguise, and wore it but for one end. Restore it, with the alteration but of two letters,

That, tho' I were disguised for some end.

ACT 4. SCENE 2.

—To oaths no more give credit,

To tears, to vows; false *both*!—

False Grammar I'm sure. *Both* can relate but to *two* things: And see! how easy a change sets it right?

To tears, to vows, false *troth*— I could shew you that very word *troth*, in *Shakespeare* a hundred times.

Ibid. For there is nothing left thee now to look for,

That can bring *comfort*, but a *quiet* grave.

This I fear is of a piece with *Nona* but *itself* can be its parallel: for the grave puts an end to all sorrow, it can then need no *comfort*. Yet let us vindicate *Shakespeare* where we can: I make no doubt he wrote thus,

For there is nothing left thee now to look for,

Nothing that can bring *quiet*, but the grave.

Which reduplication of the word gives a much stronger emphasis to *Violante's* concern. This figure is call'd *Anadyptosis*. I could shew you a hundred just such in him, if I had nothing else to do.

SCRIBLERUS.

Their full-fed Heroes, their pacific May'rs,
 Their annual trophies, and their monthly wars. 280
 Tho' long my Party built on me their hopes,
 For writing pamphlets, and for burning Popes;
 (Diff'rent our parties, but with equal grace
 The Goddess smiles on Whig and Tory race,
 'Tis the same rope at several ends they twist, 285
 To Dulness, Ridpath is as dear as Mist.)
 Yet lo! in me what authors have to brag on!
 Reduc'd at last to hiss in my own dragon.
 Avert it, heav'n! that thou or Cibber e'er
 Should wag two serpent tails in Smithfield fair. 290
 Like the vile straw that's blown about the streets
 The needy Poet sticks to all he meets,
 Coach'd, carted, trod upon, now loose, now fast,
 In the Dog's tail his progress ends at last.
 Happier thy fortunes! like a rolling stone, 295
 Thy giddy dulness still shall lumber on,
 Safe in its heaviness, can never stray,
 And licks up every blockhead in the way.
 Thy dragons Magistrates and Peers shall taste,
 And from each show rise duller than the last: 300

R E M A R K S.

VERSE 280. Annual trophies,] On the *Lord Mayor's Day*; and monthly wars, in the *Artillery Ground*.

VERSE 281. *Tho' long my Party.*] *Settle*, like most Party-writers, was very uncertain in his political principles. He was employ'd to hold the pen in the *Character of a Popish Successor*, but afterwards printed his *Narrative* on the contrary side. He had managed the Ceremony of a famous Pope-burning on Nov. 17, 1680: then became a Trooper of King *James's* army at *Hounslow-beath*: After the Revolution he

kept a Booth at *Bartholomew-fair*, where in his Droll call'd *St. George for England*. he acted in his old age in a Dragon of green leather of his own invention. He was at last taken into the Charter-house, and there dyed, aged about 60 years.

VERSE 285. *To Dulness, Ridpath is as dear as Mist.*] *George Ridpath*, author for several years of the *Flying-Post*, a Whig-paper; *Nathaniel Mist*, publisher of the *Weekly Journal*, a Tory-paper.

VERSE 299. *Thy dragons Magistrates and Peers shall taste.*] It stood in the first edition with blanks

I M I T A T I O N S.

VER. 283-84.---With equal grace
 Our Goddess smiles on Whig and Tory
 race.] Virg. *Æn.* 10.

*Tros Rutulusque suat, nullo discrimine
 babebo.*

---Rex Jupiter omnibus idem.

Thy

'Till rais'd from Booths to Theatre, to Court,
 Her seat imperial, Dulness shall transport.
 Already, Opera prepares the way,
 The sure fore-runner of her gentle sway.
 To aid her cause, if heav'n thou can'st not bend, 305
 Hell thou shalt move; for Faustus is thy friend:
 Pluto with Cato thou for her shalt join,
 And link the Mourning-Bride to Proserpine.
 Grubstreet! thy fall should men and Gods conspire,
 Thy stage shall stand, ensure it but from fire. 310
 Another Æschylus appears! prepare
 For new abortions, all ye pregnant fair!
 In flames, like Semeles, be brought to bed,
 While opening Hell spouts wild-fire at your head.
 Now Bavius, take the poppy from thy brow, 315
 And place it here! here all ye Heroes bow!

R E M A R K S.

*Thy dragons ** and ***.* Concanen was sure, "they must needs mean" "no-body but the *King* and *Queen*," "and said he would insist it was so," "till the Poet clear'd himself by fil-ling up the blanks otherwise a-greeably to the context, and consistent with his *allegiance*. [Pref. to a Collection of Verses, Essays, Letters, &c. against Mr. P. printed for A. Moore, pag. 6.]

VERSE 307.—Faustus is thy friend,

Pluto with Cato, &c.] Names of miserable Farces of *Tibbald* and others, which it was their custom to get acted at the end of the best Tragedies, to spoil the digestion of the audience.

VERSE 310.—ensure it but

from fire.] In *Tibbald's* Farce of *Proserpine* a Corn-field was set on fire; whereupon the other Playhouse had a Barn burnt down for the recreation of the spectators. They also rival'd each other in showing the Burnings of Hell-fire, in *Dr. Faustus*.

VERSE 311. Another Æschylus appears! &c.] It is reported of Æschylus, that when his Tragedy of the *Furies* was acted, the audience were so terrify'd that the children fell into fits, and the big-bellied women miscarried. *Tibbald* is translating this author: he printed a specimen of him many years ago, of which I only remember that the first Note contains some comparison between *Prometheus* and *Christ crucify'd*.

I M I T A T I O N S.

VERSE 305.—If heav'n thou canst not bend,—Hell thou shalt move ———] Virg. *Æn.* 7.

Elestere si nequeo superos, acherenta movebo.

VERSE 313.—Like Semeles—] See *Ovid, Met.* 3.

This, this is He, foretold by ancient rhymes :
 Th' Augustus born to bring Saturnian times :
 Beneath his reign, shall Eusden wear the bays,
 Cibber preside Lord-Chancellor of Plays,
 B** sole judge of Architecture sit,
 And Namby Pamby be preferr'd for wit !

320

R E M A R K S.

VERSE 319. Eusden wear the bays.] *Laurence Eusden*, Poet-Laureate: Mr. *Jacob* gives a catalogue of some few only of his works, which were very numerous, Mr. *Cook* in his *Battle of Poets* saith of him,

Eusden, a laurel'd Bard, by fortune rais'd,

By very few was read, by fewer prais'd.

Mr. *Oldmixon* in his *Arts of Logic and Rhetoric*, p. 413, 414. affirms, "That of all the Galimatias he ever met with, none comes up to some verses of this Poet, which have as much of the Ridiculum and the Fustian in 'em as can well be jumbled together, and are of that sort of nonsense which so perfectly confounds all Ideas, that there is no distinct one left in the mind. Further he says of him, that he hath prophesied his own poetry shall be sweeter than *Catullus*, *Ovid*, and *Tibullus*, but we have little hope of the accomplishment of it from what he hath lately publish'd." Upon which Mr. *Oldmixon* has not spar'd a reflection, "That the putting the Laurel on the head of one who

"writ such verses, will give future a very lively idea of the Judgment and Justice of those who bestow'd it." *Ibid.* p. 417. But the well-known learning of that Noble Person who was then Lord Chamberlain, might have screen'd him from this unmannerly reflection. Mr. *Eusden* was made Laureate for the same reason that Mr. *Tibbald* was made *Hero* of this Poem, because there was no better to be had. Nor ought Mr. *Oldmixon* to complain, so long after, that the Laurel would better have become his own brows, or any other's: It were decent to acquiesce in the opinion of the Duke of *Buckingham* upon this matter.

— In rush'd Eusden, and cry'd,
 Who shall have it.

But I the true Laureate to whom
 the King gave it?

Apollo begg'd pardon, and granted
 his claim,

But vow'd, that till then he ne'er
 heard of his name.

Session of Poets.

VERSE 321. B** sole judge of Architecture sit.] *W—m B—n—n* (late Surveyor of the Buildings to his Majesty King George I.) gave in

I M I T A T I O N S.

VERSE 317. This, this is he,
 foretold by ancient rhymes,
 Th' Augustus, &c.] Virg. *Æn.* 6.
Hic vir, hic est! tibi quem promitti sæpius audis,
Augustus Cæsar, divum genus;
aurea condet

Sæcula qui rursus Latio, regnata
per arva
Saturno quondam ———
Saturnian here relates to the age
 of Lead, mention'd book 1. ver. 26. ✓

While naked mourns the Dormitory wall,
And Jones and Boyle's united labours fall,

323

R E M A R K S.

a report to the *Lords*, that Their House and the Painted Chamber adjoining were in immediate danger of falling. Whereupon the Lords met in a Committee to appoint some other place to sit in, while the House should be taken down. But it being proposed to cause some other Builders first to inspect it, they found it in very good condition. The Lords, upon this, were going upon an address to the King against *B—ns—n*, for such a misrepresentation; but the Earl of *Sunderland*, then Secretary, gave them an assurance that his Majesty would remove him, which was done accordingly. In favour of this man, the famous Sir *Christopher Wren*, who had been Architect to the Crown for above fifty years, who laid the first stone of *St. Paul's*, and liv'd to finish it, had been displac'd from his employment at the age of near ninety years.

VERSE 322. *And Namby Pamby.*] An author whose eminence in the Infantine stile obtain'd him this name. He was (saith Mr. JACOB) "one of the Wits at *Button's*, and "a Justice of the Peace." But since he hath met with higher preferment in *Ireland*: and a much greater character we have of him in Mr. GILDON's *Compleat Art of Poetry*, Vol. I. p. 157. "Indeed he "confesses, he dares not set him "quite on the same foot with *Virgil*, "least it should seem Flattery: but "he is much mistaken if posterity "does not afford him a greater esteem than he at present enjoys." This is said of his *Pastorals*, of which see in the Appendix the *Guardian*, at large. He endeavour'd to create some mis-understanding between

our author and Mr. *Addison*, whom also soon after he abused as much. His constant cry was, that Mr. P. was an Enemy to the government; and in particular he was the avowed author of a report very industriously spread, that he had a hand in a Party-paper call'd the *Examiner*: A falsehood well known to those yet living, who had the direction and publication of it.

Qui meprise Cotin, n'estime point son Roy,

Et n'a, (selon Cotin,) ni Dieu, ni Foy, ni Loy.

VERSE 323. *Dormitory wall.*] The Dormitory in *Westminster* was a building intended for the lodging of the King's Scholars; toward which a sum was left by Dr. *Edw. Hannes*, the rest was raised by contributions procured from several eminent persons by the interest of *Francis* late Bishop of *Rocheſter*, and Dean of *Westminster*. He requested the Earl of *Burlington* to be the Architect, who carry'd on the work till the Bill against that learned Prelate was brought in, which ended in his banishment. The shell being finished according to his Lordship's design, the succeeding Dean and Chapter employ'd a common builder to do the inside, which is perform'd accordingly.

VER. 324. *And Jones and Boyle's united labours fall.*] At the time when this Poem was written, the Banqueting-house of *Whitehall*, the Church and Piazza of *Covent-garden* and the Palace and Chappel of *Somerſet-house*, the works of the famous *Inigo Jones*, had been for many years so neglected, as to be in danger of ruin. The Portico of *Covent-Garden Church* had been just then

While Wren with sorrow to the grave descends, 325
 Gay dies un-pension'd with a hundred Friends,
 Hibernian Politicks, O Swift, thy doom,
 And Pope's translating three whole years with Broome.

R E M A R K S.

then restored and beautify'd at the expence of *Richard Earl of Burlington*; who, at the same time, by his publication of the designs of that great Master and *Palladio*, as well as by many noble buildings of his own, revived the true taste of Architecture in this Kingdom.

VERSE 326. *Gay dies un-pension'd, &c.*] See Mr. Gay's Fable of the *Hare* and *Many Friends*. This gentleman was early in the friendship of our author, which has continued many years. He wrote several works of humour with great success, the *Shepherd's Week*, *Trivia*, the *What d'ye call it*. &c. (printed together in 4^o, by *J. Tonson*) *Fables*; and lastly, the celebrated *Beggars Opera*; a piece of Satire which hit all tastes and degrees of men, from those of the highest Quality to the very Rabble: That verse of *Horace*

Primores populi arripuit, populumque tributum,

could never be so justly applied as to this. The vast success of it was unprecedented, and almost incredible: What is related of the wonderful effects of the ancient Music or Tragedy hardly came up to it: *Sophocles* and *Euripides* were less follow'd and famous. It was acted in *London* sixty-three days, uninterrupted; and renew'd the next season with equal applause. It spread into all the great towns of *England*, was play'd in many places to the 30th, and 40th time, at *Bath* and *Bristol* 50, &c. It made its progress into *Wales*, *Scotland*, and *Ireland*, where it was performed 24 days together. The same of it was not confin'd to the

author only; the Ladies carry'd about with 'em the favourite songs of it in Fans; and houses were furnish'd with it in Screens. The person who acted *Polly*, till then obscure, became all at once the favourite of the town; her *Pictures* were engraved and sold in great numbers; her *Life* written; books of *Letters* and *Verses* to her publish'd; and pamphlets made even of her *Sayings* and *Jests*.

Furthermore, it drove out of *England* the *Italian Opera*, which had carry'd all before it for ten years: That Idol of the Nobility and the people, which the great Critick Mr. *Dennis* by the labours and outcries of a whole life could not overthrow; was demolish'd in one winter by a single stroke of this gentleman's pen. This remarkable period happen'd in the year 1728. Yet so great was his modesty, that he constantly prefixed to all the editions of it this Motto, *Nos hæc novimus esse nihil*.

VERSE 327. *Hibernian politicks, O Swift! thy doom.*] The Politicks of *England* and *Ireland* at this time were thought by some to be opposite or interfering with each other. Dr. *Swift* of course was in the interests of the latter.

VERSE 328. *And Pope's, translating three whole years with Broome.*] He concludes his Irony with a stroke upon himself: For whoever imagines this a farcasm on the other ingenious person is greatly mistaken. The opinion our author had of him was sufficiently shown, by his joining him in the undertaking of the *Odyssey*; in

Proceed great days! till Learning fly the shore,
 'Till birch shall blush with noble blood no more, 330
 'Till Thames see Eaton's sons for ever play,
 'Till Westminster's whole year be holiday;
 'Till Isis' Elders reel, their Pupils sport;
 And Alma Mater lie dissolv'd in Port!

Signs following signs lead on the Mighty Year; 335
 See! the dull stars roll round and re-appear.
 She comes! the Cloud-compelling Pow'r, behold!
 With Night Primæval, and with Chaos old.
 Lo! the great Anarch's ancient reign restor'd,
 Light dies before her uncreating word: 340

R E M A R K S.

which Mr. Broome having ingaged without any previous agreement, discharged his part so much to Mr. Pope's satisfaction, that he gratified him with the full sum of *Five hundred pounds*, and a present of all those books for which his own interest could procure him Subscribers, to the value of *One hundred more*. The author only seems to lament, that he was employ'd in Translation at all.

VERSE 337, &c. *She comes! the Cloud-compelling pow'r, behold! &c.*] Here the Muse, like *Jove's* Eagle, after a sudden sloop at ignoble game, soareth again to the skies. As Prophecy hath ever been one of the chief provinces of Poesy, our poet here foretells from what we feel, what we are to fear; and in the style of other Prophets, hath used the future tense for the preterit: since what he says shall be, is already to be seen, in the writings of some even of our most adored authors, in Divinity, Philosophy, Physics, Metaphysics, &c. (who are too good indeed to be named in such compa-

ny.) Do not gentle reader, rest too secure in thy contempt of the Instruments for such a revolution in learning, or despise such weak agents as have been described in our poem, but remember what the *Dutch* stories somewhere relate, that a great part of their Provinces was once overflow'd, by a small opening made in one of their dykes by a single *Water-Rat*.

However, that such is not seriously the judgment of our Poet, but that he conceiveth better hopes from the diligence of our Schools, from the regularity of our Universities, the discernment of our Great men, the encouragement of our Patrons, and the genius of our Writers in all kinds, (notwithstanding some few exceptions in each) may plainly be seen from his conclusion; where by causing all this Vision to pass thro' the *Ivory Gate*, he expressly in the language of poesie declares all such imaginations to be wild, ungrounded, and fictitious.

SCRIBLERUS.

I M I T A T I O N S.

VERSE 329. *Proceed great days.*] |
 Virg. Ecl. 4.

— Incipiunt magni procedere
 menses.

As one by one, at dread Medæa's strain,
 The sick'ning stars fade off the a'thereal plain;
 As Argus' eyes, by Hermes wand oppress'd,
 Clos'd one by one to everlasting rest;
 Thus at her felt approach, and secret might, 345
 Art after art goes out, and all is night.
 See sculking Truth in her old cavern lie,
 Secur'd by mountains of heap'd casuistry:
 Philosophy, that touch'd the Heavens before,
 Shrinks to her hidden cause, and is no more: 350
 See Physic beg the Stagyrte's defence!
 See Metaphysic call for aid on Sense!
 See Mystery to Mathematicks fly!
 In vain! they gaze, turn giddy, rave, and die.
 Thy hand, Great Dulness! lets the curtain fall, 355
 And universal Darkness covers all.
 Enough! enough! the raptur'd Monarch cries;
 And thro' the Ivory Gate the Vision flies.

R E M A R K S.

VER. 347. *Truth in her old cavern* | *critus*, that Truth lay at the bottom
lye.] Alludes to the saying of *Demo-* | of a deep well.

I M I T A T I O N S.

VERSE 343. <i>As Argus eyes by</i> <i>Hermes wand oppress'd.</i>] Ovid. Met. 1. <i>Et quamvis sopor est oculorum</i> <i>parte receptus,</i> <i>Parte tamen vigilat---Vidit Cylle-</i> <i>nus omnes</i> <i>Succubuisse oculos, &c. ibid.</i> VERSE 358. <i>And thro' the Ivo-</i> <i>ry Gate the Vision flies.</i>] Virg. Æn. 6.	<i>Sunt gemina somni portæ; quarum</i> <i>altera fertur</i> <i>Cornea, qua veris facilis datur ex-</i> <i>itus umbris;</i> <i>Altera, eandenti perfecta nitens</i> <i>elephanto,</i> <i>Sed falsa ad cælum mittunt insom-</i> <i>nia manes.</i>
--	---

F I N I S.

M. SCRIBLERUS Lectori.

THE Errata of this Edition we thought (gentle reader) to have trusted to thy candor and benignity, to correct with thy pen, as accidental faults escaped the press: But seeing that certain Censors do give to such the name of *Corruptions of the Text* and *false Readings*, charge them on the Editor, and judge that correcting the same is to be called *Restoring*, and an *Achievement that brings Honour to the Critic*; we have in like manner taken it upon ourselves.

Book i. Verse 8. *E'er Pallas issu'd from the Thunderer's head.* *E'er* is the contraction of *ever*, but that is by no means the sense in this place: Correct it, without the least scruple, *E're*, the contraction of *or-ere*, an old English word for *before*. What Ignorance of our mother tongue!

Verse 6. *Still Duncce* [] *second reigns like Duncce the first.* Read infallibly. *Still Duncce the second*—Want of knowledge in the very Measure!

Ver. 23, 24. —*tho' her power retires Grieve not at ought our sister realms acquire.*

Read—*our sister realm acquires.* Want of Ear even in Rhime!

Verse 38. —*Lintot's rubric's post.* Read, *rubric post.* I am aware, there is such a Substantive as *Rubric*, *The Rubric*; but here (I can assure the Editor) it is an Adjective.

Verse 189. Remarks, *C'est le meme que Marc Tulle.* Correct it boldly, *le meme que Marc Tulle.* Ignorance in the French!

Book ii. verse 79. Imitations. —*Terrasque sietamque.* Read *fre-sumque*, Neut. Unskilfulness in Latin!

Ibid. verse 88. —*πῆε δ' Ἀμύγεσσι*, correct the accents thus, *πῆε δ' Ἀμύγεσσι*—*πέρτε*. Corr. *πέρ τε*. Want of Understanding in Greek!

Book i. verse 58. Rem. Tender-ness for a bad writer, read the bad wri-

ters. Plur. False English: No Relative!

Verse 157. Rem. *Incensa* [.,] make it a plain Comma; [.,] a strange sort of Punctuation this, [.,] invented sure by the Editor!

Verse 208. Imit. *Ve, alegen.* Monstrous Division! away with that Comma!

Book ii. verse 369. Leave out these Words—*When he came into the Administration*; For these Gentlemen never write against any man in power. This betrays great want of knowledge in Authors!

After so shameful Ignorance in Greek, Latin, French, English, Quantity, Accent, Rhyme, Grammar, we cannot wonder at such Errors as the following. Book i. verse 101. Rem. for 254, read 258. and for 300, read 281.—Book ii. verse 75, for *Here r. Hear.* Verse 118. Rem. for *Libel*, read *silly book*, it deserves not the name of a Libel. Verse 258, for *Courts of Chancery*, read *Offices*, for *those Courts*, r. *that Court*, and for *them*, r. *it*. Verse 319. for *sacred*, read *secret*. Book iii. v. 46. Imit. for *bedavam*, r. *bederam*. Verse 56. for *run forward*, r. *rush forward*. We must also observe the careless manner of spelling sometimes *Satyr*, sometimes *Satire*, in the Notes, probably from the different Orthography of the various Annotators; however no excuse for the Editor, who ought constantly to have spelled it *Satire*.

In our Prolegomena likewise, where it is said, certain Verses were never made publick till by Curl their own Bookseller; Correct and strengthen the passage thus, never made publick till in their own Journals, and by Curl their own Bookseller, &c. But this, gentle reader, be so candid as to believe the Error only of the Printer.

Vale & fratre,

I N D E X

O F

PERSONS celebrated in this POEM.

A
AMBROSE Philips. i. 103. iii. 322
 Alaric. iii. 83
 Atilla. iii. 84

B
BLACKMORE *Sir* Rich. i. 102.
 ii. 249
 Befaleel, Morris. ii. 118.
 Banks. i. 250.
 Blome. i. 126.
 Bond. ii. 118. iii. 151.
 Brown. iii. 20.
 Budgel, *Esq*; ii. 367.
 Boyer, Abel. ii. 383.
 Breval (J. Durant) ii. 118, & 232.
 Bavius. iii. 16.
 B—t, Tho. *Esq*; iii. 174, 175.
 B—n, Will. *Esq*; iii. 321.
 Bæotians. iii. 43.
 Bruin and Bears. i. 99.

C
CAXTON, Will. i. 129.
 Curll, Edm. i. 38. ii. 3, 44,
 161, &c.
 Cook, Tho. ii. 130. and 289.
 Concanen, Matthew. *ibid*.
 Centlivre, Sufannah. ii. 381. iii.
 145.
 Cibber, Colley. i. 240. iii. 32.
 Chi-hoamte Emperor of China. iii.
 67.

D
DEFOE, Daniel. i. 101. ii. 139,
 Dennis, John. i. 104. ii. 233,
 273. iii. 167.
 D—t, George, *Esq*; iii. 175.
 Dunton, John. ii. 136
 Durfey. iii. 138
 Dutchmen, iii. 43

E
EUSDEN (Laurence.) i. 102. iii.
 319.
 Eliza, Haywood, ii. 149, and iii.
 145.

F
FLECKNO, Rich. ii. 2.
 Foxton. iii. 151.

G
GILDON, Charles. i. 250. iii. 167.
 Goths. iii. 82.

H
HOLLAND, Philemon. i. 134.
 Horneck, Philip. iii. 146.
 Haywood, Eliza. ii. 149, &c. iii.
 145.
 Howard, Edward. i. 250.
 Henley, John, *the Oration*. ii. 2. iii.
 195, &c.
 Huns. iii. 82.

J
JOHNSON, Charles. i. 240.
 Jacob, Giles. iii. 149.

L
LINTOT, Bernard. i. 38. ii. 49.
 King Log. i. 260.
 Laurus. ii. 395.

M
MORE (James) ii. 46, &c.
 Morris (Befaleel) ii. 118.
 Mist, Nathaniel. i. 194. iii. 286.
 Milbourn, Luke. ii. 327.
 Mahomet. iii. 89.
 Mears, W. ii. 117. iii. 20.
 Motteux, Peter. ii. 384.
 Monks, iii. 44.

N
NORTON de Foe. ii. 232, and
 385.
 Nafso. ii. 384.
 Namby Pamby. iii. 322.

O
OGILBY, John. i. 121.
 Oldnixon, John. ii. 201.
 Ozell, John. i. 240. •
 Ostrogoths. iii. 85.
 Omar, the Ottoman Emperor. iii. 73.
 Owls. i. 35. iii. 160.

P
 PRYNN, William. i. 101.
 Philips, Ambrose. i. 103. iii. 322.

Q
 QUARLES, Francis. i. 126.
 Querno, Camillo. ii. 11.

R
 RALPH, J. iii. 159.
 Roome, Edward. iii. 146.
 Ridpath, George. ii. 141. iii. 286.
 Roper, Abel. ii. 141.

S
 SETTLE, Elkanah. i. 88, 185,
 iii. 27.
 Smedly (Jonathan) ii. 281, &c.
 Shadwell, Tho. ii. 326.
 Scholiasts. i. 159.

T
 THEOBALD, Lewis. *passim*.
 Tutchin, John. ii. 140.
 Toland, John. ii. 369. iii. 208.
 Tindal, Dr. ii. 369. iii. 208.
 Taylor, John. the Water Poet. ii.
 325.

V
 VANDALS. iii. 78.
 Visigoths. iii. 86.

W
 WITHERS, George. i. 126.
 Wynkin de Worde. i. 129.
 Ward, Edward. i. 200. iii. 138.
 Warner, Tho. ii. 117.
 Wilkins, *ibid*.
 Welfted, Leonard. ii. 199, 295. iii.
 163.
 Woolston, Tho. iii. 210.
 Wormius. iii. 184.

INDEX of the Authors of the Notes.

Mr. Winstanley, *Authors of Lives of*
 Mr. Giles Jacob, *Poets. B. i. v. 121,*
 122, 126, 134.
 b. i. v. 104, 106,
 200, 240: *ibid*.
 ii. 201, 367. iii.
 149.

Mr. Edm. Carl. b. i. v. 48, 24.
 ii. 46, 66, 116, 149, 370, 111, 26.
 Mr. Charles Gildon, ii. 258, 134,
 iii. 322.

Mr. Lewis Theobald, b. i. v. 48,
 104, 106, 129, 162, 221. ii. 177.
 iii. 28.

Mr. John Dennis, b. i. v. 61, 88,
 104, 106, 162. ii. 111, 134, 258,
 295, 382. iii. 16.

Mr. Mist, Publisher of the Journal
 b. i. v. 106. 129. ii. 134.
 Flying-Post, b. ii.
 London-Journal, b. ii. and iii.
 Daily-Journal, b. i. 61. &c.
 Mr. Jonathan Smedley, b. ii. 130,
 295.
 Mr. John Oldmixon, b. i. 102. iii.
 319.
 Mr. J. Ralph, b. i. v. 1, 28, 31. ii.
 111.
 Mr. Welftede, b. iii. 16, 195.
 The learned Martinus Scriblerus,
 and others, *passim*.

Addenda to the Octavo Edition of the Dunciad, printed for A. Dob (Price Two Shillings) which have been publish'd in the News-Papers as Defects and Errors, but were really wanting in the Quarto Edition it self, and have only been added to another Edition in Octavo, printed for Gilliver, for which he charges the Publick Three Shillings.

Edition printed for A. Dob.

Testimonies of Authors, p. xxi. in the Paragraph quoted from *Mist's Journal*, after the Words *Contribution on the Publick*, add the following Sentence: "Which surely cannot be, if, as the Author of the *Dunciad Disserted* reporteth, "Mr. Wycherly had before introduc'd him into a familiar Acquaintance with the "greatest Peers and brightest Wits then living." P. xxvii. after the Words *wild Beast* add, "Another protests, that he does not know *what may happen*, advises "him to *insure his Person*, and expressly declares it will be well, &c." *Ibid*. After the Words, *in this Kingdom*, add, "And assureth the Publick, that he is "an open and mortal Enemy to his Country; a Monster, that will, one Day show "as daring a Soul, as a mad *Indian*, who runs a *Muck* (to kill the first Christian "he meets." Poem Book. I. l. 21. Or praise the Court, or magnify Mankind, add the following Note, viz. "Ironice, alluding to *Gulliver's* Representations of "both. The next Line relates to the Papers of the *Draper* against the Currency "of *Wood's* Copper Coin in *Ireland*, which upon the great Discontent of the Peo- "ple, his Majesty was graciously pleased to recal." Poem Book I. ver. 24. In- stead of *Grieve not, at aught our Sister Realm acquires*, read, *Grieve not, my Swift! at aught our Realm acquires*. Upon which Line add the following Note. "Ironice iterum. The Politicks of *England* and *Ireland* were at this Time, by "some thought to be opposite, or interfering with each other. Dr. *Swift*, of "Course, was of the Interest of the latter, our Author of the former." Poem Book I. ver. 212. *When the last Blaze*, &c. Upon which Line add the following Note: "See *Virgil Aen. II.* where I would advise the Reader to peruse the Story "of *Troy's* Destruction, rather than in *Wynkin*. But I caution him alike in both, "to beware of a most grievous Error, that of thinking it was brought about by I "know not what *Trojan Horse*; there never having been any such thng. For "first it was not *Trojan*, being made by the *Greeks*, and secondly, it was not a "Horse, but a *Mare*. This is clear from many Verses in *Virgil*,

Uterum armato milite complens.

Inclusos Utero Danaos.

Can a Horse be said *Utero gestire*? Again,

Uteroque recusso Insonuere cava.

Atque utero sonitum quater arma dedere.

Nay, is it not expressly said,

Scandit fatalis machina muros

Fæta armis.

"How is it possible the Word *fæta* can agree with a Horse? and indeed can it be "conceived, that the chaste and Virgin Goddess *Pallas* would employ her self in "forming and fashioning the Male of that Species? But this shall be proved to a "Demonstration in our *Virgil Restored*. Scribler.

Poem Book I. ver. 104. place the following Note upon *Dennis* before that which is there already, viz. And all the *Migbry Mad*, &c. "This is by no Means to "be understood, as if Mr. D. were really mad; No—it is spoken of that excel- "lent and divine Madness, so often mention'd by *Plato*; that poetical Rage and "Enthusiasm, with which Mr. D. hath in his Time been highly possess'd; and "of those extraordinary Hints and Motions whereof he himself so feelingly "treats in his Preface to the Rem. on Pr. *Arthur*. [See Notes on Book II. "ver. 258.] Scribler.

Add to the Note on Ver. 244. of Book I. viz. *Something betwixt a H---r and Owl.* After the Word *Switzerland.* "Here in the *Dublin* Edition was absurdly "inserted the Name of an eminent Lawyer, and Member of Parliament, who "was a Man of Wit, and a Friend of the Author.

Poem Book III. ver. 159. After the Remark on, *Jacob the Scourge of Grammar mark with Awe,* add these Words, "He very grossly, and unprovok'd, abused in "that Book, the Author's Friend, Mr. *Gay.*

Appendix p. ix. near the Bottom, after the Words, "*Mist's Weekly Journal,* June 8. A long Letter sign'd *W. A.*" add the following, viz. ["These "initial Letters were subscribed, to cast the Slander of writing this on Mr. *A---ll,* "the present Author of the *British Journal,* who has justify'd himself from "this and all other Offence to Mr. *P.*] It was writ by some or other of the Club "of *Th----- D-----, M-----, Co-----, C-----,* who, for some Time, held constant Weekly Meetings for these kind of Performances.



APPENDIX.

a

PIECES contained in the APPENDIX.

PREFACE of the Publisher, prefixed to the five imperfect Editions of the *Dunciad*, printed at *Dublin* and *London*.

A List of Books, Papers, &c. in which our Author was abused: with the Names of the (hitherto conceal'd) Writers.

WILLIAM CAXTON his Proeme to *Aeneidos*.

VIRGIL RESTORED: Or a Specimen of the Errors in all the Editions of the *Aeneid*, by M. SCRIBLERUS.

A Continuation of the GUARDIAN (N^o 40) on Pastoral Poetry.

A Parallel of the Characters of Mr. DRYDEN and Mr. POPE, as drawn by certain of their Cotemporary Authors.

A List of all our Author's Genuine Works hitherto published.

INDEX of Memorable things in this Book.

APPENDIX.

I.

PREFACE *prefix'd to the five imperfect Editions of the DUNCIAD, printed at Dublin and London, in Octavo & Duod.*

(a) The PUBLISHER to the READER.

IT will be found a true observation, tho' somewhat surprizing, that when any scandal is vented against a man of the highest distinction and character, either in the State or in Literature, the publick in general afford it a most quiet reception; and the larger part accept it as favourably as if it were some kindness done to themselves: Whereas if a known scoundrel or blockhead chance but to be touch'd upon, a whole legion is up in arms, and it becomes the common cause of all Scriblers, Booksellers and Printers whatsoever.

Not to search too deeply into the *Reason* hereof, I will only observe as a *Fact*, that every week for these two Months past, the town has been persecuted with (b) Pamphlets, Advertisements, Letters, and weekly Essays, not only against the Wit and Writings, but against the Character and Person of Mr. *Pope*. And that of

(a) *The Publisher*] Who he was is uncertain; but *Edward Ward* tells us in his Preface to *Durgen*, that "most Judges are of opinion this Preface is not of *English* Extraction, but *Hibernian*, &c. He means Dr. *Swift*, who whether Publisher or not, may be said in a sort to be Author of the Poem: For when He, together with Mr. *Pope*, (for reasons specify'd in their Preface to the *Miscellanies*) determin'd to own the most trifling pieces in which they had any hand, and to destroy all that remain'd in their power, the first sketch of this Poem was snatch'd from the fire by Dr. *Swift*, who persuaded his friend to proceed in it, and to him it was therefore Inscribed.

(b) *Pamphlets, Advertisements, &c.*] See the List of these anonymous papers, with their dates and Authors thereunto annexed. N^o 2.

iv A P P E N D I X.

all those men who have received pleasure from his Writings (which by modest computation may be about a (c) hundred thousand in these Kingdoms of *England* and *Ireland*, not to mention *Jersey*, *Guernsey*, the *Orcades*, those in the *New World*, and *Foreigners* who have translated him into their languages) of all this number, not a man hath stood up to say one word in his defence.

The only exception is the (d) Author of the following Poem, who doubtless had either a better insight into the grounds of this clamour, or a better opinion of Mr. *Pope's* integrity, join'd with a greater personal love for him, than any other of his numerous friends and admirers.

Further, that he was in his peculiar intimacy, appears from the knowledge he manifests of the most *private* Authors of all the *anonymous* pieces against him, and from his having in this Poem attacked (e) no man living, who had not before printed or published some scandal against this particular Gentlemen.

How I became possesst of it, is of no concern to the Reader; but it would have been a wrong to him, had I detain'd this publication: since those *Names* which are its chief ornaments, die off daily so fast, as must render it too soon unintelligible. If it provoke the Author to give us a more perfect edition, I have my end.

Who he is, I cannot say, and (which is great pity) there is certainly (f) nothing in his style and manner of writing, which can distinguish, or discover him. For if it bears any resemblance to that of Mr. *P.* 'tis not improbable but it might be done on purpose, with a view to have it pass for his. But by the frequency of his allusions to *Virgil*, and a *labour'd* (not to say *affected*) *shortness* in imitation of him, I should think him more an admirer of the *Roman* Poet than of the *Grecian*, and in that not of the same taste with his Friend,

(c) *About a hundred thousand*] It is surprizing with what stupidity this Preface, which is almost a continued Irony, was taken by these Authors. This passage among others they understood to be serious:

(d) *The Author of the following Poem, &c.*] A very plain Irony, speaking of Mr. *Pope* himself.

(e) The Publisher in these words went a little too far: but it is certain whatever Names the Reader finds that are unknown to him, are of such: and the exception is only of two or three, whose dulness or scurrility all mankind agree to have justly entitl'd them to a place in the *Dunciad*.

(f) *There is certainly nothing in his Style, &c.*] This Irony had small effect in concealing the Author. The *Dunciad*, imperfect as it was, had not been publish'd two days, but the whole Town gave it to Mr. *Pope*.

I have

A P P E N D I X.

V

I have been well inform'd, that this work was the labour of full (g) *six* years of his life, and that he retired himself entirely from all the avocations and pleasures of the world, to attend diligently to its correction and perfection; and six years more he intended to bestow upon it, as it should seem by this verse of *Statius*, which was cited at the head of his manuscript.

*Ob mihi bisseños multum vigilata per annos,
(b) Duncia!*

Hence also we learn the true *Title* of the Poem; which with the same certainty as we call that of *Homer* the *Iliad*, of *Virgil* the *Æneid*, of *Camoens* the *Lusiad*, of *Voltaire* the *Henriad* (i), we may pronounce could have been, and can be no other than

The D U N C I A D.

It is styled *Heroic*, as being *doubly* so; not only with respect to its nature, which according to the best Rules of the Ancients and strictest ideas of the Moderns, is critically such; but also with regard to the Heroical disposition and high courage of the Writer, who dar'd to stir up such a formidable, irritable, and implacable race of mortals.

The time and date of the Action is evidently in the last reign, when the office of City Poet expir'd upon the death of *Elkanah Settle*, and he has fix'd it to the Mayoralty of Sir *Geo. Theroold*. But there may arise some obscurity in Chronology from the *Names* in the Poem, by the inevitable removal of some Authors, and insertion of others, in their Niches. For whoever will consider the Unity of the whole design, will be sensible, that the

(g) *The Labour of full six years, &c.*] This also was honestly and seriously believ'd, by divers of the Gentlemen of the *Dunciad*. *J. Ralph*, Pref. to *Sawney*, "We are told it was the labour of *six years*, with the utmost *assiduity* and *application*: It is no great compliment to the Author's sense, "to have employed so large a part of his *Life*, &c." So also *Ward*, Pref. to *Durg*. "The *Dunciad*, as the Publisher very *wisely* confesses, cost the Author *six years retirement from all the pleasures of life*, to but half finish his abutive undertaking—tho' it is somewhat difficult to conceive, from "either its Bulk or Beauty, that it cou'd be so long in hatching, &c. But "the *length of time* and *closeness of application* were mentioned to pre- "possess the Reader with a good opinion of it."

Nevertheless the Prefacer to *Mr. Curl's Key* (a great Critick) was of a different sentiment, and thought it might be written in *six days*.

It is to be hoped they will as well understand, and write as gravely upon what *Scriblerus* hath said of this Poem.

(b) The same learned Prefacer took this word to be really in *Statius*. "By "a quibble on the word *Duncia*, the *Dunciad* is formed." *pag. 3.* *Mr. Ward* also follows him in the same opinion.

(i) *The Henriad.*] The French Poem of Monsieur *Voltaire*, entitled *La Henriad*, had been publish'd at *London* the year before.

Poem

Poem was not made for these Authors, but these Authors for the Poem: And I should judge they were clapp'd in as they rose, fresh and fresh, and chang'd from day to day, in like manner as when the old boughs wither, we thrust new ones into a chimney.

I would not have the reader too much troubled or anxious, if he cannot decypher them; since when he shall have found them out, he will probably know no more of the Persons than before.

Yet we judg'd it better to preserve them as they are, than to change them for *fictitious names*, by which the Satyr would only be multiplied, and applied to many instead of one. Had the Heroe, for instance, been called *Codrus*, how many would have affirmed him to be Mr. W — Mr. D — Sir — R — B —, &c. but now, all that unjust scandal is saved, by calling him *Theobald*, which by good luck happens to be the name of a real person.

I am indeed aware, that this name may to some appear too mean, for the Heroe of an Epic Poem: But it is hoped, they will alter that opinion, when they find, that an Author no less eminent than *la Bruyere* has thought him worthy a place in his Characters.

Voudriez-vous THEOBALDE, que je crusse que vous êtes baissé? que vous n'êtes plus Poete, ni bel esprit? que vous êtes presentement aussi mauvais Juge de tout genre d'Ouvrage, que mechant Auteur? Votre air libre & presomptueux me rassure, & me persuade t ut le contraire, &c. Caracteres, Vol. I. de la Societé & de la Conversation, pag. 176. Edit. Amst. 1720.

II.

A LIST of Books, Papers, and Verses, in which our Author was abused, printed before the Publication of the Dunciad : With the true Names of the Authors.

REFLECTIONS Critical and Satyrical on a late Rhapsody called An Essay on Criticism. By Mr. Dennis. Printed for B. Lintott. Price 6 d.

A New Rehearſal, or Bays the Younger, containing an Examen of Mr. Rowe's Plays, and a word or two upon Mr. Pope's Rape of the Locke. Anon. [Charles Gildon.] Printed for J. Roberts, 1714. Price 1 s.

Homerides, or a Letter to Mr. Pope, occasion'd by his intended Translation of Homer. By Sir Iliad Deggrel. [T. Burnet and G. Duckett Esquires] Printed for W. Wilkins, 1715. Price 6 d.

Æſop at the Bear-garden. A Viſion in imitation of the Temple of Fame. By Mr. Preſton. Sold by John Morphew, 1715. Price 6 d.

The Catholic Poet, or Proteſtant Barnaby's ſorrowful Lamentation; a Ballad about Homer's Iliad [by Mrs. Centlivre and others] 1715. Price 1 d.

An Epilogue to a Puppet-show at Bath, concerning the ſaid Iliad, by George Duckett, Eſq; Printed by E. Curl.

A compleat Key to the Whar-dye-call-it, Anon. Mr. Th —] Printed for J. Roberts, 1715.

A true Character of Mr. Pope and his Writings, in a Letter to a Friend. Anon. [Messieurs Gildon and Dennis.] Printed for S. Popping, 1716. Price 3 d.

The Confederates, a Farce. By Joſeph Gay [J. D. Breval.] Printed for R. Burleigh, 1717. Price 1 s.

Remarks upon Mr. Pope's Translation of Homer, with two Letters concerning the Windſor Forreſt and the Temple of Fame. By Mr. Dennis. Printed for E. Curl, 1717. Price 1 s. 6 d.

Satires on the Translators of Homer, Mr. P. and Mr. T. Anon. [Bez. Morris] 1717. Price 6 d.

The Triumvirate, or a Letter from Palæmon to Celia at Bath. Anon. [Leonard Welſted.] Price 1 s. 1718. Folio.

The Battle of the Poets, a Heroic Poem. [By Tho. Cooke] Printed for J. Roberts. Folio. 1725.

Memoirs of Lilliput, Anon. [Mrs. Eliſ. Haywood.] 8vo. Printed 1727.

An Essay on Criticism in Prose, by the Author of the Critical History of England [J. Oldmixon] 8vo. 1728.

Gulliveriana, and Alexandriana. With an ample Preface and Critique on *Swift* and *Pope's* Miscellanies [By Jonathan Smedley.] Printed for J. Roberts 8vo. 1728. Advertised before the publication of the *Dunciad* in the *Daily Journal*, April 13. 1728.

Characters of the Times, or an Account of the Writings, Characters, &c. of several Gentlemen libell'd by S— and P— in a late Miscellany, 8vo. 1728. [C—l and W—d.]

Remarks on Mr. *Pope's* Rape of the Lock, in Letters to a Friend. [By Mr. Dennis] Written in 1714, tho' not printed till 1728. 8vo.

Verfes, Letters, Effays, or Advertisements in the publick Prints.

British Journal, Nov. 25, 1727. A Letter on *Swift* and *Pope's* Miscellanies. [Writ by Concanen.]

Daily Journal, March 18, 1728. A Letter by *Philomaury*. [James Moore Smyth.]

Id. March 29. A Letter about *Thersites*, and accusing the Author of Disaffection to the Government. [James Moore Smyth.]

Mist's Weekly Journal, March 30. An Essay on the Arts of a Poet's sinking in reputation, or a supplement to the Art of sinking in Poetry [supposed by Mr. Theobald.]

Daily Journal, April 3. A Letter under the name of *Philo-ditto* [by James Moore Smyth.]

Flying-Post, April 4. A Letter against *Gulliver* and Mr. P. [Mr. Oldmixon.]

Daily Journal, April 5. An Auction of Goods at *Twickenham*, [by J. Moore Smyth.]

Flying-Post, April 6. A Fragment of a Treatise upon *Swift* and *Pope*, [by Mr. Oldmixon.]

The Senator, April 9. On the same, by *Edward Roome*.]

Daily Journal, April 8. Advertisement [by James Moore Smyth.]

Daily Journal, April 9. Letter and Verses against Dr. *Swift*, [by ** Esq;]

Flying-Post, April 13. Verses against the same, and against Mr.—P's *H. mer*, [by J. Oldmixon.]

Daily Journal, April 16. Verses on Mr. P. [by ** Esq;]

Id. April 23. Letter about a Translation of the character of *Thersites* in *Homer*, [J— D—, &c.]

Mist's Weekly Journal, April 27. A Letter of *Lewis Theobald*.

Daily Journal, May 11. A Letter against Mr. P. at large, Anon. [John Dennis.]

All these were afterwards reprinted in a Pamphlet entitled, A collection of all the Verses, Effays, Letters and Advertisements occasion'd by *Pope* and *Swift's* Miscellanies. Prefaced by *Concanen*, Anonymous. 8vo. Printed for A. Moore, 1728. Price 1 s. Others of

of an elder date, having layn as waste paper many years, were upon the publication of the *Dunciad* brought out, and their Authors betrayed by the Mercenary Booksellers (in hope of some possibility of vending a few) by advertising them in this manner — *The Confederates*, a Farce, by Capt. *Breval*, (for which he is put into the *Dunciad*. An *Epilogue to Powell's Puppetshow*, by Col. *Ducket*, (for which he is put into the *Dunciad*.) *Essays, &c.* by Sir *Rich. Blackmore*. *N.B.* It is for a passage in pag. — of this book that Sir *Richard* was put into the *Dunciad*.) And so of others.

After the D U N C I A D, 1728.

AN Essay on the *Dunciad*, 8vo. Printed for *J. Roberts*. [In this book, pag. 9. it was formally declared “That the complaint of the aforesaid Pieces, Libels, and Advertisements, was forged and untrue, that all mouths had been silent except in Mr. *Pope's* praise, and nothing against him publish'd, but, by Mr. *THEOBALD*. Price 6 d.

Sawney, in blank Verse, occasion'd by the *Dunciad*, with a Critique on that Poem. [By *J. Ralph*, a person never mention'd in it at first, but inserted after this.] Printed for *J. Roberts*. 8vo. Price 1 s.

A compleat Key to the *Dunciad*, by *E. Curl*. 12mo. Price 6 d.

A second and third Edition of the same, with Additions. 12mo.

The *Popeiad*, by *E. Curl*, extracted from *J. Dennis*, Sir *R. Blackmore*, &c. 12mo. Price 6 d.

The Female *Dunciad*, collected by the same Mr. *Curl*. 12mo. With the *Metamorphosis of P* — into a stinging Nettle, [by Mr. *Foxton*.] 12mo.

The *Metamorphosis of Scriblerus* into *Snarlerus*, [by *J. Smedley*.] Printed for *A. Moore*. Folio. Price 6. d.

The *Dunciad* dissected, or Farmer *P.* and his Son, by *Curl*. 12mo.

An Essay on the Taste and Writings of the present times, said to be writ by a Gentleman of C. C. C. *Oxon*. Printed for *J. Roberts*, 8vo.

The Arts of Logic and Rhetorick, partly taken from *Boubours*, with new Reflections, &c. [by *John Oldmixon*.] 8vo.

A Supplement to the *Profund*, Anon. [By *Matthew Concanen*.] 8vo.

Mist's Weekly Journal, June 8. A long Letter sign'd *W. A.* [Dennis, Theobald, and others.] ✓

Daily Journal, June 11. A Letter sign'd *Philoscriberus*, on the name of *Pope*. — Letter to Mr. *Theobald* in Verse, sign'd *B. M.* against Mr. *P.* — Many other little Epigrams about this time in the same papers, [by *James Moore* and others.]

Mist's Journal, June 22. A Letter by *Lewis Theobald*.

Flying-Post, *August 8.* Letter on *Pope* and *Swift*.

Daily Journal, *August 8.* Letter charging the Author of the *Dunciad* with Treason.

Durgen, A plain Satyr on a pompous Satyrist. [By *Edw. Ward*, with a little of *James Moore*.]

Labeo, [a Paper of Verses written by *Leonard Welsted*.]

Gulliveriana Secunda, Being a collection of many of the Libels in the News-papers, like the former Volume under the same Title, by *Smedley*. Advertised in the *Craftsman* *November 9, 1728.* with this remarkable promise, that "*any thing which any body* " shou'd send as *Mr. Pope's* or *Dr. Swift's* shou'd be inserted and " published as *Theirs*."

III.

A Copy of CAXTON's Preface to his Translation of VIRGIL.

AFTER dyuerse Werkes, made translated and achieved, ha-
uyng, noo werke in hande I sitting in my studye where as
laye many dyuerse paunflettes and bookys. happened that to my
hande came a lytlyl booke in frenshe. whyche late was translated
oute of latyn by some noble clerke of fraunce whiche booke is na-
med *Eneydos* (made in latyn by that noble poete & grete clerke *Vyr-
gyle*) whiche booke i sawe over and redde therein. How after the
generall destruccyon of the grete *Troye*, *Eneas* departed berynge his
olde fader *anchises* upon his sholders, his lytlyl son *iolas* on his hande.
his wyfe wyth moche other people followyng, and how he shipped
and departed wyth alle thystorye of his aduantes that he had *er be
cam to the atchieuement of his conquest of ytalie* as all a longe shall be
shewed in this present boke. In whiche booke i had grete playfyr.
by cause of the fayr and honest termes & wordes in frenshe Whyche
I neuer sawe to fore lyke. ne none so playfaunt ne no so wel ordred.
which booke as me semed sholde be moche requysyte to noble men
to see as wel for the eloquence as the histories. How wel that many
hondred yerys passed was the sayd booke of *Eneydos* wyth other
workes made and lerned dayly in scolis specyally in *ytalie* and other
places, whiche historye the sayd *Virgyle* made in metre, And whan
I had aduysed me in this sayd booke. I delybered and conclu-
ded to translate it into englyshe. And forthwyth toke a penne
and ynke and wrote a leef or tweyne, whych I ouersawe agayne
to corecte it, And whan I sawe the sayr & straunge termes therein,
I doubted that it sholde not please some gentylmen which late
blamed

blamed me sayeng that in my translacyons I had ouer curyous termes which could not be vnderstande of comyn peple, and desired me to vse olde and homely termes in my translacyons. and sayn wolde I satysfye euery man, and so to doo toke an olde boke and redde therein, and certaynly the englyshe wes so rude and brood that I coude not wele vnderstande it. And also my lorde *Abbot of Westmynster* ded do shewe to me late certayn euydences wryton in olde englyshe for to reduce it in to our englyshe now vsid, And certaynly it was wryton in suche wyse that it was more lyke to dutche than englyshe I coude not reduce ne brynge it to be vnderstoonden, And certaynly our langage now vsed varyeth ferre from that whiche was vsed spoken whan I was borne, For we englyshe men, ben borne vnder the domynacyon of the mone. which is neuer stedfaste, but euer wauerynge, wexynge one season, and waneth & dyscreaseth another season, And that comyn englyshe that is spoken in one thyre varyeth from another. In so muche that in my dayes happened that certayn marchants were in a ship in Tamysse for to haue sayled ouer the see into Zelande, and for lacke of wynde thei taryed atte forlond. and wente to lande for to refreshe them And one of theym named *Sbeffelde* a mercer cam in to an howse and axed for mete. and specyally he axyd after eggys And the goode wyf answerede. that she cude speke no frenshe. And the merchant was angry. for he also cude speke no frenshe. but wolde haue hadde eggys, and she vnderstoode hym not, And thenne at laste another sayd that he wolde haue eyren, then the goode wyf sayd that she vnderstode hym wel, Loo what shold a man in thyle dayes now wryte. eggys or eryen, certaynly it is harde to playse every man, by cause of dyuersite & change of langage. For in these dayes euery man that is in ony reputacyon in his contre. wyll vtter his comynycacyon and maters in suche maners & termes, that fewe men shall vnderstonde theym, And som honest and grete clerkes haue ben wyth me and desired me to wryte the most curyous termes that I could fynde, And thus bytwene playn rude, & curyous I stande abashed. but in my Iudgmente, the comyn termes that be dalyli vsed ben lyghter to be vnderstonde than the olde and ancyent englyshe, And for as moche as this present booke is not for a rude vplondyshe man to laboure therein, ne red it, but onely for a clerke & a noble gentylman that feleth and vnderstondeth in saytes of armes in loue & in noble chyualrye, Therefore in a mean betwene bothe I haue reduced & translated this sayd booke in to our englyshe not ouer rude ne curyous but in suche termes as shall be vnderstanden by goddys grace accordynge to my cople. And yf ony man wyll enter mete in redyng of hit and fyndeth suche termes that he can not vnderstande late hym goo rede and lerne *Vyrgyll*, or the pystles of *Ouyde*, and ther he shall see and vnderstonde lyghtly all, Yf he haue a good redar & enformer, For this booke is not for euery rude and vnconnyng man to see, but to clerkys & very gentylemen that understande gentylnes and scyence.

Thenne I praye alle theym that shall rede in this lytle treatys to holde me for excused for the translatynge of hit. For I knowleche my selfe ignorant of connyng to enpryse on me so hie and noble a werke, But I praye Mayster *John Skelton* late created poete laureate in the vnyuersitye of *Oxenford* to ouersee and correcte this sayd booke. And t'addresse and expowne where as shall be founde faulte to theym that shall requyre it. For hym I knowe for suffycient to expowne and englyshe euery dyffyculte that is therein, For he hath late translated the epytlys of *Tulle*, and the boke of *Dyodorus Syculus*. and diuerse others werkes out of latyn in to englyshe not in rude and olde langage. but in *polysshed and ornate termes* craftely, as he that hath redde *Vyrgyle*, *Ouyde*, *Tullye*, and all the other noble poetes and oratours, to me unknown: And also he hath redde the ix muses and vnderstande theyr musicall scyences. and to whom of theym eche scyence is appropred. I suppose he hath dronken of Elycons well. Then I praye hym & suche other to correcte adde or mynyshe where as he or they shall fynde falute, For I haue but folowed my cotype in frenshe as nygh as me is possyble, And yf ony worde be sayd therein well, I am glad. and yf otherwyse I submytte my sayd boke to theyr correctyon, Whiche boke I presente vnto the hye born my *tocomyng* naturall & souerayn lord *Arthur* by the grace of God Prynce of *Walys*, Duke of *Cornewayll*. & Erle of *Chester* first bygoten Son and heyer vnto our most dradde naturall & souerain lorde & most crysten kynge, *Henry* the vij. by the grace of God kynge of *Englonde* and of *Fraunce* & lord of *Irelonde*, byseeching his noble grace to receyve it in thanke of me his moste humble subget & seruant, And I shall praye vnto almyghty God for his prosperous encreasyng in vertue, wysedom, and humanyte that he may be egal wyth the most renomed of alle his noble progenytours. And so to lyue in this present lyf, that after this transitorye lyfe he and we alle may come to everlastinge lyf in heuen, *Amen*:

At the end of the Book.

Here fynyssheth the boke of *Eneydos*, compyled by *Vyrgyle*, which hath be translated out of *latyne* in to *frenshe*, and out of *frenshe* reduced in to *Englyshe* by me *Willm. Caxton*, the xxij daye of *Juyn*. the yere of our lorde. M. iiij C lxxx. The fythe yere of the Regne of kyng *Henry* the seuenth.

IV.

VIRGILIUS RESTAURATUS:
SEU
MARTINI SCRIBLERI

Summi Critici

CASTIGATIONUM IN ÆNEIDEM
SPECIMEN:

ÆNEIDEM totam, Amice Lector, innumerabilibus pœne mendis scaturientem, ad pristinum sensum revocabimus. In singulis ferè versibus spurizæ occurrunt lèctiones, in omnibus quos unquam vidi codicibus aut vulgatis aut ineditis, ad opprobrium usque Criticorum, in hunc diem existentes. Interea adverte oculos, & his paucis frue. At si quæ sint in hisce castigationibus de quibus non satis liquet, syllabarum quantitates, Prolegomena, nostra Libro ipsi præfigenda, ut consulas, moneo.

I. SPECIMEN LIBRI PRIMI, VERS. I. (a)

ARMA Virumque cano, Trojæ qui primus ab oris
Italiam, *fato* profugus, Lavinaque venit
Litora: multum ille & terris *jactatus* & alto,
Vi superum——

II. VERS. 52. (b)

—Et quisquis *Numen* Junonis adoret?

(a) Arma Virumque cano, Trojæ qui
primus ab *Aris*
Italiam, *flatu* profugus, *Latinaque* venit
Litora: multum ille & terris *vexatus*,
& alto,
Vi superum——
Ab *aris*, nempe Hercæi Jovis, vide lib.
2. ver. 512, 550.—— *Flatu*, ventorum

Æoli, ut sequitur.—*Latina* certè litora
cum Æneas aderat, *Lavina* non nisi po-
stea ab ipso nominata, Lib. 12. ver. 193.
Jactatus, *terris* non convenit.

(b) — Et quisquis *Nomen* Junonis
adoret? Longè melius, quam ut antea,
Numen.

Et Procul dubiò sic Virgilius.

III. VERS. 86. (c)

—Venti velut agmine facto
Quâ datâ portâ ruunt—

IV. VERS. 117. (d)

Fidumque vehebat *Orontem*.

V. VERS. 119. (e)

Excutitur, pronusque *magister*
Volvitur in caput—

VI. VERS. 122. (f)

Apparent rari nantes in gurgite vasto
Arma virum—

VII. VERS. 151. (g)

Atque rotis *summas* leviter parlabitur *undas*.

VIII. VERS. 154. (h)

Jamque *faces* & *saxa* volant, *Furor arma ministrat*.

IX. VERS. 170. (i)

Fronte sub adversa *scopulis pendentibus* antrum,
Intus aquæ dulces, vivoque *sedilia* saxo.

(c) ---Venti velut *aggere facto*
Qua data porta ruunt—
Sic corrige, meo periculo.

(d) *Fortemque* vehebat *Orontem*:
Non *fidum*, quia Epitheton *Achata* notissimum, Oronti nunquam datur.

(e) ---Excutitur: pronusque magis tẽr
Volvitur in caput—

Aio Virgilium aliter non scripsisse,
quod planè confirmatur ex sequentibus—
Ast illum ter fluctus ibidem torquet---

(f) *Armi hominum*: Ridicule antea
Arma virum quæ ex ferro conflata, quomodo possunt *natare*?

(g) Atque rotis *spumas* leviter parlabitur *udas*. *Summas*, &c. leviter perlaberet, Pleonasmus est: Mirificè altera lectio

Neptuni agilitatem & celeritatem exprimit; simili modo Noster de Camilla, Æn. 18. ---*intacta segetis per summa volares*, &c. hyperbolice.

(h) Jamque *faces* & *saxa* volant, *fulguntque Ministri*: Uti solent, instanti periculo. ---*Faces*, *fulgibus* longe præstant, quid enim nisi *faces* jactarent vulgus *fordidum*?

(i) Fronte sub adversa *populis pendentibus* antrum.

Sic malim, longe potius quam *scopulis pendentibus*: Nugæ! Nonne vides versu sequenti *dulces aquas* ad potandum & *sedilia* ad discubium dari? In quorum usum? *Prudentium*.

X. VERS. 188. (k)

— Tres littore *cervos*
 Prospicit errantes : hos *tota armenta* sequuntur
 A tergo —

XI. VERS. 748.

Arcturum pluviasque Hyades, *geminosque Triones*;
 Error gravissimus. Corrige, — *septemque Triones*.

XII. VERS. 631. (l)

Quare agite O juvenes, *testis* succedite nostris.

LIBER SECUNDUS. VERS. I. (a)

CONTICUERE omnes, intentique ora tenebant,
 Inde toro *Pater Aeneas* sic orsus ab alto :

VERS. 3 (b)

Infandum Regina jubes renovare dolorem.

(k) — Tres litore *cervos*
 Aspicit errantes : hos *agmina tota* sequuntur.

A tergo — *Cervi*, lectio vulgata, absurditas notissima : hæc animalia in Africa non inveniri, quis nescit? At motus & ambulandi ritus Corvorum, quis non agnovit hoc loco? Litore, locus ubi errant Corvi, ubi Noster alibi,

Et sola secum sicca spatiat arena.

Omen præclarissimum, immo et *agminibus* Militum frequenter observatum, ut patet ex Historicis.

(l) Quare agite O juvenes, *testis* succedite nostris.

Testis potius dicebat Dido, polita magis oratione, & quæ unica voce et Torum & Menfam exprimebat : Hanc lectionem probe confirmat appellatio O *Juvenes* ! Duplicem hunc sensum alibi etiam Maro lepide innuit,

En. 4. ver. 19. Huic uni forsitan potui succumbere *culpa* :

Anna ! fatebor enim —

Corrige, *Huic uni* [*Virgo scil.*] potui succumbere ; Culpas

Anna, fatebor enim, &c. Vox *succumbere* quam eleganter ambigua !

LIB. II. VERS. I. &c.

(a) *Concubere* omnes, intenteque ora tenebant ;

Inde toro *satur Aeneas* sic orsus ab alto.

Concubere, quia toro *Aeneam* vidimus accumbentem : quin & altera ratio, scil. *Conticuere* & *ora tenebant* rautologice dictum. In Manuscripto perquam rarissimo in Patris Museo, legitur *ore gemebant* ; sed magis ingeniose quam vere. *Satur Aeneas*, quippe qui

jam-jam a prandio surrexit : *Pater* nihil ad rem attinet.

(b) *Infantum* regina jubes renovare dolorem. Sic haud dubito veterimis codicibus scriptum fuisse : hoc satis constat ex perantiqua illa Britannorum Cantilena vocata *Chevy-Chace*, cujus autor hunc locum sibi ascivit in hæc verba,

The Child may rue that is unborn.

VERS. 4. (c)

Torjanas ut *opes*, & lamentabile regnum.

VERS. 5. (d)

Eruerint Danaï, Quæque ipse *miserrima* vidē
Et quorum pars magna fui.

VERS. 7. (e)

—Quis talia *fando*
Temperet a lacrymis?

VERS. 9. (f)

Et jam nox *humida* cœlo
Præcipitat, suadentque *cadentia* sydera somnos.
Sed si tantus amor *casus* cognoscere *nostras*, (g)
Et *breviter* Trojæ *supremum* audire laborem,
Quamquam animus meminisse horret, *luctusque* refugit, (h)
Incipiam.

(c) Trojanas ut *Oves* & lamentabile regnum *Diruerint*---Malem *opes* plusquam *opes*, quoniam in antiquissimis illis temporibus *opes* & armenta divitiarum regum fuere. Vel fortasse *Oves* *Pyridis* innuit, quas super Idam nuperrime pascebat, & jam in vindictam pro Helenæ raptu, a Menelao, Ajace aliisque ducibus, meritis occisas.

(d)---Quæque ipse *miserimus* audi, Et quorum pars magna furi---

Omnia tam *audita* quam *visa* recta distinctione enarrare hic Æneas proficitur: Multa quorum nox ea fatalis sola conscia fuit, Vir probus & pius tanquam *visa* referre non potuit.

(e) ---Quis talia *flendo*, Temperet *in* lacrymis?---Major enim doloris indicatio, absque modo lacrymare, quam solummodo a lacrymis non temperare?

(f) Et jam nox *lamina* cœlo Præcipitat, suadentque *latentia* sydera somnos. Lectio, *humida*, vespertinum ro-

rem solum innuere videtur: magis mirridet *Lumina*, quæ *latentia* postquam *præcipitantur*, Auroræ adventum annunciant.

(g) Sed si tantus amor *curas* cognoscere *noctis*,

Et *breviter* Trojæ, *superumque* audire labores.

Cura Noctis (scilicet Noctis Excidii Trojani) magis compendiose (vel ut dixit ipse *breviter*) totam Belli catastrophem denotat, quam diffusa illa & indeterminata lectio, *casus nostras*. Ter audire gratum esse Didoni, patet ex libro quarto ubi dicitur, *Iliacosque iterum demens audire labores* Exposcit: Ter enim pro sepe usurpatur. Troja, *superumque* labores, recte, quia non tantum homines sed & Dii sese his laboribus immiscuerunt. Vide Æn. 2. ver. 610, &c.

(h) Quamquam animus meminisse horret, *luctusque* refugit. Refugit multo proprius dolorem renascentem notat, quam ut hactenus, *refugit*.

VERS. 13. (i)

*Fracti bello, fatisque repulsi,
Ductores Danatam, tot jam labentibus annis,
Imitar montis Equum, divina Palladis arte,
Ædificant—Sc.*

(i) *Fracti bello, fatisque repulsi.*
Fracti & Repulsi, Antithesis perpulera!
Fracti rigide & vulgariter.
Equum jam Trojanum, (ut vulgus lo-
quitur) adeamus; quem si *Equum Gra-*
rum vocabis Lector, minime pecces:
Solæ enim femellæ utero gestiunt. U-
terumque armato milite complent. U-
teroque recuso Insonuere cava. Atque
utero sonitum quater arma dedere. In-
clusos utero Danaos, &c. Vox fata

non convenit maribus, Scandis fatalis
machina muros, Fata armis. Palladem
Virginem, Equo mari fabricando invi-
gilare decuisse quis putat? Incredibile
prorsus! Quamobrem existimo veram
Equæ lesionem passim restituendam,
nisi ubi forte metri causa, *Equum* po-
tius quam *Equam*, Grævis pro Scævi,
dixit Maro. Vale! dum hæc paucula
corriges, majus opus moveo.

V.

*A Continuation of the GUARDIAN: On
the Subject of PASTORALS.*

Compulerantque greges Corydon & Thyrsis in unum.
Ex illo Corydon, Corydon est tempore nobis.

Monday, April 27, 1713.

1. I Designed to have troubled the Reader with no farther
Discourses of *Pastorals*, but being informed that I am taxed
of Partiality in not mentioning an Author whose Eclogues are
published in the same Volume with Mr. Philips's; I shall em-
ploy this Paper in Observations upon him, written in the free
Spirit of Criticism, and without apprehension of offending that
Gentleman, whose character it is that he takes the greatest care
of his Works before they are published, and has the least concern
for them afterwards.

2. I have laid it down as the first rule of Pastoral, that its
Idea should be taken from the manners of the Golden Age, and
the Moral form'd upon the representation of Innocence; 'tis there-
fore plain that any Deviations from that design degrade a Poem
from being true Pastoral. In this view it will appear that *Virgil*
can

can only have *two* of his Eclogues allowed to be such: His first and ninth must be rejected, because they describe the ravages of Armies, and oppressions of the Innocent; *Corydon's* criminal Passion for *Alexis* throws out the second; the calumny and railing in the third are not proper to that State of Concord, the eighth represents unlawful ways of procuring Love by Inchantments, and introduces a Shepherd whom an inviting Precipice tempts to Self-Murder. As to the fourth, sixth, and tenth, they are given up by (a) *Heinsius*, *Salmasius*, *Rapin*, and the Criticks in general. They likewise observe that but *eleven* of all the *Idyllia* of *Theocritus* are to be admitted as Pastoral's; and even out of that number the greater part will be excluded for *one* or *other* of the *Reasons* *abovementioned*. So that when I remark'd in a former paper, that *Virgil's* Eclogues taken all together are rather *select Poems* than *Pastorals*; I might have said the same thing with no less truth of *Theocritus*. The reason of this I take to be yet unobserved by the Criticks, *viz.* *They never meant them all for Pastorals.*

Now it is plain *Philips* hath done this, and in that Particular excelled both *Theocritus* and *Virgil*.

3. As *Simplicity* is the distinguishing Characteristick of Pastoral, *Virgil* hath been thought guilty of too courtly a Stile; his Language is *perfectly pure*, and he often forgets he is among Peasants. I have frequently wonder'd, that since he was so conversant in the writings of *Ennius*, he had not imitated the *Rusticity* of the *Poetic*, as well by the help of the *old obsolete Roman Language*, as *Philips* hath by the *antiquated English*: For example, might he not have said *Quoi* instead of *Cui*; *quicum* for *cujum*; *vult* for *vult*, &c. as well as our Modern hath *Welladay* for *Alas*, *whilome* for *if old*, *make mock* for *deride*, and *witless Younglings* for *simple Lambs*, &c. by which means he had attained as much of the Air of *Theocritus*, as *Philips* hath of *Spenser*?

4. Mr. *Pope* hath fallen into the *same error with Virgil*. His Clowns do not converse in *all the Simplicity* proper to the Country: His names are borrow'd from *Theocritus* and *Virgil*, which are improper to the Scene of his Pastorals. He introduces *Daphnis*, *Alexis* and *Thyrsis* on *British Plains*, as *Virgil* had done before him on the *Mantuan*: Whereas *Philips*, who hath the strictest regard to Propriety, makes choice of names *peculiar to the Country*, and more agreeable to a Reader of *Delicacy*; such as *Hobbinot*, *Lobbin*, *Cuddy*, and *Colin Clout*.

5. So easie as Pastoral Writing may seem, (in the *Simplicity* we have described it) yet it requires great *Reading*, both of the *Ancients* and *Moderns*, to be a master of it. *Philips* hath given us manifest proofs of his *Knowledge of Books*: It must be confessed his competitor hath imitated some *single thoughts* of the *Ancients* well enough, if we consider he had not the happiness of an *University Education*) but he hath dispersed them, *here* and *there*,

(a) See *Rapin de Carm. Past. par 3.*

without that order and method which Mr. *Philips* observes, whose *whole* third Pastoral is an instance how well he hath studied the fifth of *Virgil*, and how judiciously reduced *Virgil's* thoughts to the standard of Pastoral; as his contention of *Colin Clout* and the *Nightingale* shows with what *exactness* he hath imitated every line in *Strada*.

6. When I remarked it as a principal fault, to introduce *Fruits* and *Flowers* of a *Foreign growth*, in descriptions where the Scene lies in our *own Country*, I did not design that observation should extend also to *Animals*, or the *sensitive Life*; for *Philips* hath with great judgment described *Wolves* in *England* in his first Pastoral. Nor would I have a Poet slavishly confine himself (as Mr. *Pope* hath done) to one particular *season* of the Year, one certain *time* of the *day*, and one *unbroken Scene* in each Eclogue. 'Tis plain *Spenser* neglected this Pedantry, who in his Pastoral of *November* mentions the mournful song of the *Nightingale* :

Sad Philomel her song in Tears doth steep.

And Mr. *Philips*, by a poetical Creation, hath raised up finer beds of *Flowers* than the most industrious Gardener; his *Roses*, *Endives*, *Lillies*, *Kingcups* and *Daffadils* blow *all in the same season*.

7. But the better to discover the merits of our two contemporary Pastoral Writers, I shall endeavour to draw a Parallel of them, by setting several of their particular thoughts in the same light, whereby it will be obvious how much *Philips* hath the advantage. With what Simplicity he introduces two *Shepherds* singing alternately ?

Hobb. *Come, Rosalind, O come, for without thee
What Pleasure can the Country have for me:
Come, Rosalind, O come; my brinded Kine,
My snowy Sheep, my Farm, and all, is thine.*

Lanq. *Come Rosalind, O come; here shady Bowers
Here are cool Fountains, and here springing Flow'rs.
Come, Rosalind; Here ever let us stay,
And sweetly waste our live-long time away.*

Our other Pastoral Writer, in expressing the same thought, deviates into downright Poetry.

Streph. *In Spring the Fields, in Autumn Hills I love,
At Morn the Plains, at Noon the shady Grove,
But Delia always; forc'd from Delia's sight,
Nor Plains at Morn, nor Groves at Noon delight.*

xx A P P E N D I X.

Daph. *Sylvia's like Autumn ripe, yet mild as May,
More bright than Noon, yet fresh as early Day;
Ev'n Spring displeases, when she shines not here,
But blest with her, 'tis Spring throughout the Year.*

In the first of these Authors, two Shepherds thus innocently describe the Behaviour of their Mistresses.

Hobb. *As Marian bath'd, by chance I pass'd by,
She blush'd, and at me cast a side-long Eye;
Then swift beneath the crystal Wave she try'd
Her beauteous Form, but all in vain, to hide,*

Lanq. *As I to cool me bath'd one sultry day,
Fond Lydia lurking in the Sedges lay.
The wanton laugh'd, and seem'd in haste to fly;
Yet often stopp'd, and often turn'd her Eye.*

The other Modern (who it must be confessed hath a knack of versifying) hath it as follows.

Streph. *Me gentle Delia beckons from the Plain,
Then, hid in Shades, eludes her eager Swain;
But feigns a Laugh, to see me search around,
And by that Laugh the willing Fair is found.*

Daph. *The sprightly Sylvia trips along the Green,
She runs, but hopes she does not run unseen;
While a kind glance at her Pursuer flies,
How much at variance are her Feet and Eyes!*

There is nothing the Writers of this kind of Poetry are fonder of, than descriptions of Pastoral Presents. Philips says thus of a Sheep-hook.

*Of season'd Elm; where studs of Brass appear,
To speak the Giver's name, the month and year.
The hook of polish'd Steel, the handle turn'd,
And richly by the Graver's skill adorn'd.*

The other of a Bowl embossed with Figures.

*— where wanton Ivy twines,
And swelling Clusters bend the curling Vines;
Four Figures rising from the work appear,
The various Seasons of the rolling year;
And What is that which binds the radiant Sky,
Where twelve bright Signs in beauteous order lie,*

The Simplicity of the Swain in this place, who forgets the name of the *Zodiack*, is no ill imitation of *Virgil*; but how much more plainly and unaffectedly would *Philips* have dressed this Thought in his *Doric*?

*And what that bight, which girds the Welkin sheen,
Where twelve gay Signs in meet array are seen.*

If the Reader would indulge his curiosity any farther in the comparison of Particulars, he may read the first Pastoral of *Philips* with the second of his Contemporary, and the fourth and sixth of the former with the fourth and first of the latter; where several parallel places will occur to every one.

Having now shown some parts, in which these two Writers may be compared, it is a justice I owe to Mr. *Philips*, to discover those in which *no man can compare with him*. First, That beautiful Rusticity, of which I shall only produce two Instances, out of a hundred not yet quoted.

*O woful day! O day of Woe, quoth he,
And woful I, who live the day to see!*

The simplicity of Diction, the melancholy flowing of the Numbers, the solemnity of the Sound, and the easie turn of the Words, in this *Dirge*, (to make use of our Author's Expression) are extremely elegant.

In another of his Pastorals, a Shepherd utters a *Dirge* not much inferior to the former, in the following lines.

*Ab me the while! ah me! the luckless day,
Ah luckless Lad! the rather might I say;
Ab silly I! more silly than my Sheep,
Which on the flow'ry Plains I once did keep.*

How he still charms the ear with these artful Repetitions of the Epithets; and how significant is the last verse! I defy the most common Reader to repeat them, without feeling some motions of compassion.

In the next place I shall rank his *Proverbs*, in which I formerly observed he excells: For example,

*A rolling Stone is ever bare of Moss;
And to their cost, green years old proverbs cross.
—He that late lyes down, as late will rise,
And Sluggard-like, till noon day snoring lyes.
Against Ill-Luck all cunning Fore-sight fails;
Whether we sleep or wake, it nought avails.
—Nor fear, from upright Sentence, wrong.*

Lastly,

Lastly, his *elegant Dialect*, which alone might prove him the eldest born of *Spenser*, and our only true *Arcadian*. I should think it proper for the several writers of Pastoral, to confine themselves to their several *Counties*. *Spenser* seems to have been of this opinion: for he hath laid the scene of one of his Pastorals in *Wales*, where with all the Simplicity natural to that part of our Island, one Shepherd bids the other *good morrow* in an unsual and elegant manner.

Diggon Davy, *I bid hur God-day:*
Or Diggon *hur is*, or *I misfay*.

Diggon answers,

Hur was hur, while it was day-light;
But now hur is a most wretched wight, &c.

But the most beautiful example of this kind that I ever met with, is in a very valuable Piece, which I chanced to find among some old Manuscripts, entituled, *A Pastoral Ballad*: which I think, for its nature and simplicity, may (notwithstanding the modesty of the Title) be allowed a perfect Pastoral: It is composed in the *Somersetshire Dialect*, and the names such as are proper to the Country People. It may be observed, as a further beauty of this Pastoral, the words *Nymph*, *Dryad*, *Naiad*, *Fawn*, *Cupid*, or *Satyr*, are not once mentioned through the whole. I shall make no Apology for inserting some few lines of this excellent Piece. *Cicily* breaks thus into the subject, as she is going a Milking:

Cicily. Rager go vetch tha (b) Kee, or else tha Zun
Will quite be go, be vore c'have half a don.
Roger. Thou shouldst not ax ma tweece, but I've a be
To dreave our Bull to bull tha Parson's Kee.

It is to be observed, that this whole Dialogue is formed upon the *Passion of Jealousie*; and his mentioning the Parson's Kine naturally revives the Jealousie of the Shepherdess *Cicily*, which she expresses as follows:

Cicily. Ah Rager, Rager, chez was zore avraid
When in yond Vild you kiss'd tha Parsons Maid:
Is this tha Love that once to me you zed,
When from tha Wake thou broughtst me Gingerbread?

(b) That is the Kine or Cons.

Roger.

Roger. *Cicily thou charg'st me valse, — I'll swear to thee,
Tha Parson's Maid is still a Maid for me.*

In which Answer of his are express'd at once that *Spirit of Religion*, and that *Innocence of the Golden Age*, so necessary to be observed by all Writers of Pastoral.

At the conclusion of this piece, the Author reconciles the Lovers, and ends the Eclogue the most simply in the world.

*So Rager parted vor to vetch tha Kee,
And vor her Bucket in went Cicily.*

I am loath to show my fondness for Antiquity so far as to prefer this ancient *British* Author to our present *English* Writers of Pastoral; but I cannot avoid making this obvious Remark, that *Philips* hath hit into the *same Road* with this old *West Country* Bard of ours.

After all that hath been said, I hope none can think it any Injustice to Mr. *Pope*, that I forbore to mention him as a Pastoral Writer; since upon the whole, he is of the same class with *Moschus* and *Bion*, whom we have excluded that rank; and whose Eclogues, as well as some of *Virgil's*, it may be said, that (according to the description we have given of this sort of Poetry) they are by no means *Pastorals*, but *something better*.

A P A R A L L E L

OF THE

C H A R A C T E R S

OF

Mr. DRYDEN and Mr. POPE,

As drawn by certain of their Cotemporaries.

Mr. DRYDEN.

HIS POLITICKS, RELIGION, MORALS.

MR. Dryden is a mere Renegado from *Monarchy, Poetry, and good Sense*. (a) A true Republican Son of a *monarchical Church*. (b) A Republican *Atbeist*. (c) Dryden was from the beginning an *ἀλλοπερίγαλλος*, and I doubt not will continue so to the last. (d)

In the Poem call'd *Absalom and Achitophel* are notoriously traduced, The KING, the QUEEN, the LORDS and GENTLEMEN, not only their Honourable Persons exposed, but the WHOLE NATION and its REPRESENTATIVES notoriously libell'd; It is *Scandalum Magnatum*, yea of MAJESTY itself. (e)

He looks upon *God's Gospel* as a *foolish Fable*, like the *Pope*, to whom he is a pitiful Purveyor. (f) His very *Christianity* may be questioned. (g) He ought to expect more Severity than other men, as he is *most unmerciful* in his own *Reflections* on others. (h) With as good right as his *Holiness*, he sets up for *Poetical Infalibility*. (i)

(a) *Milbourn on Dryden's Virgil*, 8vo. 1698. p. 6. (b) *Pag.* 38. (c) *Pag.* 192. (d) *Pag.* 8. (e) *Whip and Key*, 4to. printed for R. Janeway 1682, Preface. (f) *Ibid.* (g) *Milbourn*, p. 9. (h) *Ibid.* p. 175. (i) *Pag.* 39.

A PARALLEL

OF THE

CHARACTERS

OF

Mr. DRYDEN and Mr. POPE,

Mr. POPE

HIS POLITICKS, RELIGION, MORALS.

MR. *Pope* is an open and mortal *Enemy* to his Country, and the *Commonwealth* of *Learning*. (a) Some call him a *Popish Whig*, which is directly inconsistent. (b) *Pope* as a *Papist*, must be a *Tory* and *High-flyer*. (c) He is both a *Whig* and a *Tory*. (d) He hath made it his custom to cackle to more than one Party in their own Sentiments. (e)

In his *Miscellanies*, the Persons abused are, The KING, the QUEEN, His late MAJESTY, both Houses of PARLIAMENT, the *Privy-Council*, the Bench of *Bishops*, the *Establish'd Church*, the present MINISTRY, &c. To make sense of some passages, they must be constru'd into ROYAL SCANDAL. (f)

He is a *Popish* Rhymster, bred up with a *Contempt* of the *Sacred Writings*. (g) His *Religion* allows him to *destroy Hereticks*, not only with his pen, but with fire and sword; and such were all those *unhappy Wits* whom he sacrificed to his *accursed Popish Principles*. (h) It deserved Vengeance to suggest, that Mr. *Pope* had less *Infallibility* than his *Namesake at Rome*. (i)

(a) *Dennis*, Remarks on the Rape of the Lock, Pref. p. 12. (b) *Dunciad* dissected. (c) Preface to *Gulliveriana*. (d) *Denn.* and *Gild.* Character of Mr. P. (e) *Theobald*, Letter in *Mist's Journal*. June 22, 1728. (f) List, at the end of a Collection of Verses, Letters, Advertisements, 8vo. Printed for A. Moore, 1728, and the Preface to it, pag. 6. (g) *Dennis's* Remarks on *Homer*, p. 27. (h) Preface to *Gulliveriana*, p. 11. (i) Dedication to the Collection of Verses, Letters, p. 9.

Mr. DRYDEN only a Versifyer.

His whole Libel is all *bad matter*, beautify'd (which is all that can be said of it) with *good metre*. (k) Mr. Dryden's Genius did not appear in any thing more than his *Versification*, and whether he is to be ennobled for *that only*, is a question? (l)

Mr. DRYDEN's VIRGIL.

Tonson calls it *Dryden's Virgil*, to show that this is not that *Virgil* so admired in the Augustæan age, but a *Virgil* of another stamp, a *filly, impertinent, nonsensical* Writer. (m) None but a *Bavius*, a *Mævius*, or a *Bathyllus* carp'd at *Virgil*, and none but such unthinking Vermin *admire* his Translator. (n) It is true, *soft and easy lines* might become *Ovid's* Epistles or Art of Love—But *Virgil* who is all great and majestic, &c. requires strength of lines, weight of words, and closeness of expressions; not an *ambling Muse* running on a Carpet-ground, and shod as lightly as a Newmarket racer.—He has numberless faults in his *English*, in *Sense*, in his *Author's meaning*, and in propriety of *Expression*. (o)

Mr. DRYDEN understood no Greek or Latin.

Mr. Dryden was *once*, I have heard, at *Westminster School*: Dr. Busby would have *whipt him* for so childish a Paraphrase. (p) The meanest Pedant in *England* would *whip a Lubber* of twelve for *construing so absurdly*. (q) The Translator is *mad*, every line betrays his Stupidity. (r) The faults are innumerable, and convince me that Mr. Dryden did not, or would not *understand his Author*. (s) This shows how fit Mr. D. may be to *translate Homer*! A mistake in a single letter might fall on the *Printer* well enough. But *ΕΙΧΩς* for *ΙΧΩς* must be the error of the *Author*: Nor had he art enough to correct it at the Press. (t) Mr. Dryden writes for the *Court Ladies*—He writes for the *Ladies*, and not for use. (u)

The Translator puts in a little *Burlesque* now and then into *Virgil*, for a Ragout to his *cheated Subscribers*. (w)

(k) *Whip and Key*, *pref.* (l) *Oldmixon*, *Essay on Criticism*, p. 84. (m) *Milbourn*, pag. 2. (n) Pag. 35. (o) Pag. 22, and 192. (p) *Milbourn*, pag. 72. (q) Pag. 203. (r) Pag. 78. (s) Pag. 206. (t) Pag. 19. (u) Pag. 124, 190. (w) Pag. 67.

Mr. POPE

Mr. POPE only a Versifyer.

The *smooth numbers*, of the Dunciad are all that recommend it, nor has it any other merit. (k) It must be own'd that he hath got a notable Knack of rhyming, and writing *smooth Verse*. (l)

Mr. POPE's HOMER.

The *Homer* which *Lintot* prints, does not talk like *Homer*, but like *Pope*; and he who translated him one wou'd swear had a Hill in *Tipperary* for his *Parnassus*, and a puddle in some Bog for his *Hippocrene*. (m) He has no *Admirers* among those that can distinguish discern, and judge. (n)

He hath a knack at *smooth verse*, but without either *Genius* or good *Sense*, or any tolerable knowledge of *English*. The qualities which distinguish *Homer* are the beauties of his Diction and the *harmony of his Versification*——But this little Author who is so much in vogue, has neither *Sense* in his *Thoughts*, nor *English* in his *Expressions*. (o)

Mr. POPE understood no Greek.

He hath undertaken to translate *Homer* from the *Greek*, of which he knows not one word, into *English*, of which he understands as little. (p) I wonder how this Gentleman wou'd look, should it be discovered, that he has not translated ten verses together in one book of *Homer* with justice to the Poet, and yet he dares reproach his fellow writers with *not understanding Greek*. (q) He has stuck so little to his Original, as to have his *knowledge in Greek* called in question. (r) I should be glad to know which it is of all *Homer's Excellencies*, which has so much delighted the *Ladies*, and the Gentlemen who judge like *Ladies*? (s)

But he has a notable talent at *Burlesque*; his *Genius* slides so naturally into it, that he hath burlesqu'd *Homer* without designing it. (t)

(k) *Mist's Journal* of June 8, 1728. (l) *Character of Mr. P. and Dennis on Homer*. (m) *Dennis's Remarks on Pope's Homer*, pag. 12. (n) *Ibid*. (o) *Character of Mr. P.* pag. 17. and *Remarks on Homer*, p. 91. (p) *Dennis's Remarks on Homer*, p. 12. (q) *Daily Journal* of April 23, 1728. (r) *Supplement to the Profound*. Pref. (s) *Olamixon, Essay on Criticism*, p. 66. (t) *Dennis's Remarks*, p. 28.

Mr. DRYDEN trick'd his Subscribers.

I wonder that any Man who cou'd not but be conscious of his own *unfitness* for it, shou'd go to amuse the learned world with such an *Undertaking*! A man ought to value his *Reputation* more than *Money*; and not to hope that those who can read for themselves, will be *Imposed upon*, meerly by a *partially and unseasonably-celebrated Name*. (x) *Poetis quidibet audendi* shall be Mr. Dryden's Motto, tho' it should extend to *Picking of Pockets*. (y)

Names bestow'd on Mr. DRYDEN.

AN APE.] A crafty *Ape* dress'd up in a gaudy Gown—Whips put into an *Ape's* paw, to play pranks with—None but *Apish* and *Papish* Brats will heed him. *Whip and Key, Pref.*

AN ASS.] A Camel will take upon him no more burden than is sufficient for his strength, but there is *another Beast* that crouches under all: Mr. Dryden, &c. *Milb. p. 105.*

A FROG.] Poet *Squab* indued with Poet *Mare's* Spirit! an ugly, croaking kind of *Vermine*, which would swell to the bulk of an *Oxe*. *Pag. 11.*

A COWARD.] A *Clinias* or a *Damatas*, or a man of Mr. Dryden's own *Courage*. *Page. 176.*

A KNAVE.] Mr. Dryden has heard of *Paul, the Knave of Jesus Christ*: And if I mistake not, I've read somewhere of *John Dryden* *Servant to his Majesty*. *Pag. 57.*

A FOOL.] Had he not been such a self-conceited *Fool*—*Whip and Key, Pref.* Some great Poets are positive *Blockheads*. *Milbourn, p. 34.*

A THING.] So little a *Thing* as Mr. Dryden. *Ibid. pag. 35.*

(x) *Milbourn, p. 192.* (y) *Ibid. p. 125.*

Mr. POPE trick'd his Subscribers.

'Tis indeed somewhat *bold*, and almost *prodigious*, for a single man to undertake such a work! But 'tis too late to dissuade by demonstrating the *madness* of your Project: The Subscribers expectations have been rais'd, in proportion to what their *Pockets* have been drein'd of. (u) *Pope* has been concern'd in *Jobbs*, and hired out his *Name* to Bookellers. (x)

Names bestow'd on Mr. POPE.

AN APE.] Let us take the initial letter of his christian name, and the initial and final letters of his surname, viz. A. P. E. and they give you the same Idea of an *Ape*, as his face, &c. *Dennis*, Daily Journal, May 11, 1728.

AN ASS.] It is my duty to pull off the Lion's skin from this little *Ass*. *Dennis's Rem. on Homer*, Pref.

A FROG.] A *Squab* short Gentleman—a little creature that like the *Frog* in the Fable, swells and is angry that it is not allow'd to be as big as an *Oxe*. *Dennis's Remarks on the Rape of the Lock*, Pref. p. 9.

A COWARD.] A lurking way-laying Coward. *Char. of Mr. P.* pag. 3.

A KNAVE.] He is one whom God and nature have mark'd for want of common *honesty*. *Ibid.*

A FOOL.] Great *Fools* will be christen'd by the names of great Poets, and *Pope* will be called *Homer*. *Dennis's Rem. on Homer*, p. 37.

A THING. A little, abject, Thing. *Ibid.* p. 8.

(u) *Burnet, Homerides.* p. 1, &c. (x) *British Journal*, Nov. 25, 1727.

VII.

A

L I S T

O F

All our AUTHOR'S Genuine Works.

THE Works of ALEXANDER POPE, in quarto and folio. Printed for *Jacob Tonson* and *Bernard Lintot*, in the year 1717. This Edition contains whatsoever is his, except these few following, which have been written since that time.

INSCRIPTION to Dr. *Parnel's* Poems; To the Right Honourable ROBERT Earl of OXFORD and Earl MORTIMER.

VERSES on Mr. ADDISON'S Treatise of *Medals*, first printed after his Death in Mr. *Ticket's* Edition of his Works.

EPITAPHS: On the Honourable *Simon Harcourt*; on the Honourable *Robert Digby*; on Mrs. *Corbett*; and another intended for Mr. *Rome*.

THE WHOLE ILIAD of HOMER, with the PREFACE, and the NOTES, (except the *Extracts from Eustathius* in the four last volumes, by Mr. *Broome*; and the *Essay on the Life and Writings of Homer*, which tho' collected by our Author, was put together by Dr. *Parnel*.)

TWELVE BOOKS of the ODYSSEY, with some parts of other Books; and the *Dissertation* by way of *Postscript* at the end.

The *Preface* to Mr. *Tonson's* Edition of SHAKESPEARE.

MISCELLANIES, by Dr. *Swift* and our Author, &c. Printed for B. *Motte*.

And some *Spectators* and *Guardians*.

INDEX

I N D E X

OF THINGS (including AUTHORS) to be found in the NOTES, &c. The first Number denotes the BOOK, the second the VERSE. Test. Testimonies. Ap. Appendix.

A.

ADDISON (Mr.) written against with vehemence by *J. Dennis*. Book ii. verse 173. Railed at by *A. Philips*. iii. 322. Abused by *J. Oldmixon*, in his Prose-Essay on Criticism, &c. in. 201.
 —by *J. Ralph*, in London Journal, iii. 159.
 —Celebrated by our Author—Upon his Discourse of Medals—In his Prologue to *Cato*—and in this Poem. ii. 132.
 False Facts concerning him and our Author related by anonymous Persons in *Mist's Journals*, &c. Test. pag. 19, 20, 21.
 Disprov'd by the Testimonies of
 —The Earl of *Burlington*, 22.
 —Mr. *Tickel*, 19.
 —Mr. *Addison* himself, *Ibid.* and 19.
Anger, one of the Characteristics of Mr. *Dennis's* Critical Writings, i. 104.]
 —Affirmation, another: Test. p. 17. [To which are added by Mr. *Theobald*, *ill-nature*, *Spite*, *Revenge*, i. 104.
Altar of Tibbald's Works, how built, and how founded, i. 135. &c.
Æschylus, How long he was about him, i. 210.
 In what respect like him, iii. 311.

Asses, at a Citizens gate in a morning, ii. 239.
Appearances, that we are never to judge by them, especially of Poets and Divines, ii. 395.
Alehouse, The Birth-place of many Poems, i. 202.
 —And of some Poets, ii. 130.
 —One kept by *Taylor* the Water-poet, ii. 325.
 —and by *Edward Ward*, i. 200.

B.

BAVIUS, Book iii. verse 16. Mr. *Dennis* his great opinion of him, *ibid.*
Bawdry, in Plays, not disapprov'd of by Mr. *Dennis*, iii. 174.
BLACKMORE, (Sir *Rich.*) his Impiety and Irreligion, proved by Mr. *Dennis*, ii. v. 258.
 His Quantity of Works and various Opinions of them.—His abuse of Mr. *Dryden* and Mr. *Pope*, *ibid.*
Bray, a word much belov'd by Sir *Richard*, ii. 250.
Braying, described, ii. 245.
Birch, by no means proper to be apply'd to young Noblemen, iii. 330.
BROOME, (Rev. Mr. *Will.*) His Sentiments of our Author's Virtue, Test. p. 25.
 —Our Author's of his abilities, iii. 328.
 —And how he rewarded them, *ibid.* *Billingf-*

I N D E X.

Bilingsgate language, how to be used by learned Authors, ii. 134.

BOND, BESALEEL, BREVAL, not living Writers, but Phantoms, ii. 118.

Bookfellers, how they run for a Poet, ii. 27, &c.

Bailiffs, how Poets run from them, ii. 57.

C.

Cardinal Virtues of Dulness, Book i. verse 45 to 50.

Cave of Poverty, a Poem of *Tibbald*, commended by Mr.

Giles Jacob, i. 106. Its extraordinary Conclusion. i. 226.

CAXTON, his Prologue to *Virgil's Æneidos*, App. N^o. III.

COOKE, (*Tho.*) abused by Mr. *Pope's* moral Character, ii. 130.

CONCANNEN, (*Matt.*) one of the Authors of the Weekly Journals, ii. 130. Oblig'd to Dr. *Swift*, and writ scurrilously of him. *ibid.*

—Declar'd that when this Poem had Blanks, they meant Treason, iii. 299.

—Of opinion that *Juvenal* never satyriz'd the Poverty of *Codrus*, B. ii. v. 136.

Criticks, verbal ones, must have 2 Postulata allowed them, ii. 2.

Catcalls, ii. 225.

CURL, *Edm.* His Panegyric, ii. 54.

—His *Corinna*, and what she did, 66.

—His Prayer, 75. —Like *Eridanus*, 176.

—Much favour'd by *Cloacina*, 93, &c.

—Purged and vomited, ii. 143.

—Toft in a Blanket and whipped, *ibid.*

—Pillory'd, ii. 3.

Col. CHARTRES; His Life now writing, and by whom, ii. 385.

D.

Dispensary of Dr. *Garth*, Book ii. verse 132.

Daniel de Foe, in what resembled to *Will. Prynne*, i. 101.

DENNIS, (*John*) His Character of himself, i. 104.

Senior to Mr. *Dursey*, ii. 275.

—Esteem'd by our Author and why, ii. 273.

—His Love of Puns, i. 61.

—And Politicks, i. 104. ii. 273.

—His great Loyalty to King *George* how prov'd, i. 104.

A great Friend to the Stage—and to the State, ii. 383.

How he proves that none but Non-jurors and disaffected Persons writ against Stage-plays, *ibid.*

—His respect to the Bible and Alcoran, ii. *ibid.*

—His Excuse for Obscenity in Plays, iii.

—His mortal fear of Mr. *Pope*, founded on Mr. *Curl's* assurances, i. 104.

—Of opinion that he poyson'd *Curl*, *ibid.* His Reason why *Homer* was, or was not in debt, ii. 111.

—His Accusations of Sir R. *Blackmore*.

—As no Protestant, ii. 258.

—As no Poet, *ibid.*

His wonderful Dedication to G—D—t, Esq; iii. 174.

Drams, dangerous to a Poet, iii. 137.

Double-Falshood, a Play publish'd by *Tibbald*, iii. 272.

—A Famous Verse of it. *ibid.*

—How plainly prov'd by him to be *Shakespeare's*, *ibid.*

—But

I N D E X.

—But grievous Errors committed by him in the Edition: A Specimen of 'em, *ibid.*

Dedicators, iii. 191, &c.

Durgen, when it may come to be read, iii. 162.

Danciad, how to be correctly spell'd, i. 1.

How it came to be written,

App. N^o 1. Notes

How long in writing, various Opinions thereof, *ib.*

Dulness, the Goddess; her Original and Parents, i. 9. Her ancient Empire, 14. Her cardinal Virtues, 45, &c. Her Ideas, Productions, and Creation, 53, &c. Her Survey and Contemplation of her Works, 77, &c. And of her Children, 93. Their uninterrupted Succession, 96, &c. to 110. What Nations in special manner favour'd by her, 156. Her Scholiasts, Commentators, &c. 159 to 172. Her beloved Seat in the City, i. 30. The Crisis of her Empire there at *Settle's* death, 88, 185. Her appearance to *Tibbald*, 217. She manifests to him her Works, 227, &c. Anoints him, 241, &c. Institutes Games for her Sons, ii. 15, &c. How useful in Business, i. 147. How beneficent to Man, 151. The manner how she makes a Wit, ii. 43. A great Lover of a Joke, 30. — And loves to repeat the same over again, 114. Her ways and means to procure the Pathetick and Terrible in Tragedy, 220, &c. Encourages Chattering and Bawling, 225, &c. And is Patroness of Party-writing and railing, 265. Makes use of the heads of Criticks as Scales to weigh the heaviness of Authors, 337. Promotes Slum-

ber, with the Works of the said Authors, *ibid.* The wonderful Virtue of sleeping in her Lap, iii. 5, &c. Her *Elyzium*, 15, &c. The Souls of her Sons dipt in *Lethe*, *ibid.* How brought into the world, 20. Their Transfiguration and Metempsychosis, 41. The Extent and Glories of her Empire, at large, in Book iii. Her Conquests throughout the World, 60 to 100. A Catalogue of her present Forces in this Nation, *to the end.*

E.

EUSDEN (*Laurence*) i. 102.
iii. 319.

Tax'd by *Oldmixon* with Nonsense, *ibid.*

—by *Curl* with Ebriety, ii. 395.

—Defended from the charge of Libelling, ii. 281.

Ears: Some people advis'd how to preserve them, iii. 212.

F.

FALSHOODS, *told of our Author in Print.*]

Of his taking Verses from *James Moore*, *Test.* p. 22.

Of his intending to abuse *Bp. Burnet*, *ibid.* 23.

By *John Dennis*,

—Of his really poisoning *Mr. Curl*, ii. 104.

—Of his contempt for the sacred Writings, ii. 258.

By *Ed. Ward*, of his being bribed by a Duchess to satyrize *Ward* of *Hackney* in the pillory, iii. 26.

By *Mist's Journalists*, of unfair proceeding in the Undertaking of the *Odysssey* and *Shakespear*, *Test.* p. 20.

By *Tho. Cook*, of the same, ii. 130

By *Mist's Journalists*, concerning *Mr. Addison* and him, two or three lies, *Test.* p. 21, 22.

By *Pasquin*, of his being in a Plot, iii. 145.

G.

By

I N D E X.

By Sir Rich. Blackmore, of his burlesquing Scripture, upon the authority of *Curl*, ii. 258.

By the Author of the *Essay on the Dunciad*, That no Libels, Pamphlets or Papers were writ against him, App. N^o. 2.

Mac Fleckno, not so decent and chaste in the Diction as the *Dunciad*, ii. 71.

Friendship, understood by Mr. Dennis to be somewhat else, in *Nisus & Euryalus*, &c. iii. 174.

Furius, Mr. Dennis call'd so by Mr. Theobald, i. 104.

Fleet-Ditch, ii. 260. Its Nymphs, 310. *Smedley's Discoveries* there, *ibid*.

G.

Goodnature of our Author; Instances of it, in this work, i. 41, 258. ii. 285. iii. 146.

Good Sense, Grammar, and Verse, desired to give place, for the sake of Mr. *Edw. Ward* and his Works, iii. 161.

GILDON, Charles, abused our Author in many things, *Test.* p. 28, 30. b. i. v. 250.

GILDON and DENNIS, their unhappy Difference lamented, iii. 167.

Gentleman, his Hymn to his Creator, by *Wellsted*, ii. 295.

H.

HORACE, censured by Mr. *Wellsted*, *Testim.* p. 15.

—Did not know what he was about when he wrote his Art of Poetry, *ib.* —Called *Flaccus* by *Tibbald*, and why! i. 180.

HENLEY (John the Orator.) His *Tub*, and *Eucharist*, ii. 2.

His History, iii. 195. His

Offer to Sir R. W. and the Hon.

Mr. P. *ibid.* His opinion of

Ordination and Christian

Priesthood, *ib.* His Medals, *ib.*

HAYWOOD (Mrs.) What sort of Game for her, ii. 155, Won

by *Curl*, 182. Her great Respect for him, 149. The Offspring of her Brain and Body, (according to *Curl*,) *ibid.* Not undervalued by being set against a Jordan, 159.

Hints, extraordinary ones, ii. 258.

HORNECK and ROOME, two Party-Writers, iii. 146.

I.

JOHNSON (Charles) abused Dr. Arb—Mr. Gay and Mr. P. in a Prologue Book i. verse 240.

—Personally abused by *Curl* and others for his fatnels, *ibid.*

Impudence, celebrated in Mr. *Curl*, ii. 180.

—in Mr. *Norton de Foe*, ii. 385,

—in Mr. *Cibber*, iii. 131,

—in Mr. *Henley*, iii. 195,

L.

Lord-Mayers-Shew, Book i. ver. 85.

Library of Tibbald, i. 120.

King Lud, ii. 334.

King Log, i. verse ult.

Bernard Lintot, ii. 42.

M.

MOORE (James) His Story of the six Verses and of ridiculing Bp. *Burnet* in the Memoirs of a Parish Clerk, prov'd false, by the Testimonies of

—The Ld. *Bolingbroke*, *Test.* p. 23.

—Earl of *Peterborough*, 24.

—*Hugh Beibel*, Esq; 23.

—Dr. *Arbutnot*, *ib.* and ii. 46.

—Dr *Young*, &c. ii. 46.

—His Plagiarisms, some few of them, *ib.* and ii. 108. what he was real Author of (beside the Story abovesaid) *Vide List of scurrileus Papers* in the Appendix N^o. 2.

Erasmus, his advice to him, ii. 46.

MILBOURNE, a fair Critic, and why? ii. 327.

Madness,

I N D E X.

Madness, of what sort Mr. Dennis's was, according to *Plato*, i. 104. — According to himself, iii. 174.

May-pole in the *Strand*, turn'd into a Church, ii. 24.

N.

NORTON DE FOE, a scandalous Writer, ii. 385.
Nodding, described, ii. 361.

O.

OLDMIXON (*John*) abused Mr. Addison and Mr. Pope, ii. 201.

—Mr. Eusden and my Lord Chamberlain, iii. 319.

—*Odyssey*, Falshoods concerning Mr. P.'s Proposals for the Work, *Test.* p. 20.

—Disprov'd by the Rt. Hon. the Lord Bathurst, 21.

—And by those very Proposals, *ibid.*

Owls and *Opium*, i. 35.

Opiates, two very considerable ones, ii. 240. Their Efficacy, 363, &c.

Owls, desired to answer Mr. Ralph, iii. 160.

P.

POPE (Mr.) his *Life*] Educated by *Jesuits*, by a *Parson*, by a *Monk*; at *St. Omers*, at *Oxford*, at *home*, *no where* at all, *Testim.* p. 14. His Father a *Merchant*, a *Husbandman*, a *Farmer*, the *Devil*, *ibid.* His Death threaten'd by *D. Smedley*, *Test.* p. 27. but afterwards advis'd to hang himself or cut his Throat, *ib.* To be hunted down like a wild Beast, by Mr. Theobald, *ibid.* unless hang'd for Treason on Information of *Pasquin*, Mr. Dennis, Mr. Curl, *Concanen*, &c. *ibid.* 17.

Poverty, never to be mention'd in Satire, in the opinion of the Journalists and Hackney Writers. — The Poverty of *Cedrus*,

not touch'd upon by *Juvenal*, b. ii. verse 130. when, and how far Poverty may be satyriized, *Letter* p. 9, 10. whenever mention'd by our Author, it is only as an Extenuation and Excuse of bad Writers, ii. 172.

Personal Abuses not to be endur'd, in the opinion of Mr. Dennis, *Theobald*, *Curl*, &c. ii. 134.

Personal abuses on our Author by Mr. Dennis, *Gildon*, &c. *ibid.* *Testim. Notes.* By Mr. Theobald, *Test.* p. 20, 21, 26. By Mr. Ralph, iii. 159. By Mr. Welsted, ii. 295. By Mr. Ch. Johnson, i. 244. By Mr. Cooke, ii. 130. By *M. Concanen*, iii. 299. By Sir Richard Blackmore, ii. 258. By *Edward Ward*, iii. 26. And his Brethren, *passim*.

Personal abuses on others) Mr. Theobald of Mr. Dennis for his Poverty, i. 104. Mr. Dennis of Mr. Theobald for his Livelihood by the Stage and the Law, i. 106. *D. Smedley* of Mr. Concanen, ii. 139. Mr. Oldmixon's of Mr. Eusden, iii. 319. Of Mr. Addison, ii. 201. Mr. Cook's of Mr. Eusden, iii. 319. Mr. Curl's of Mr. Johnson, i. 240. *Politicks*, very useful in Criticism, Mr. Dennis's, i. 104, ii. 383.

Pillory, a Post of respect, in the opinion of Mr. Curl, iii. 26.

—and Mr. Ward, *ibid.*

—Periphrasis of the *Pillory*, ii. 3.

Plagiarism, described, ii. 38, 102, &c. *Plato*, in what manner translated by *Tibbald*, i. 221.

Poverty and *Poetry*, their Cave, i. 30.

Profaneness, not to be us'd in our Author, but very allowable in *Shakepear*, i. 48.

Party-writers, their three Qualifications, ii. 266.

Poetesses, iii. 141.

Pindars and *Miltons*, of the modern sort, iii. 158.

R. Reg.

R.

R Ag-fair, i. 27.
 Round-house, ii. 394.
 RALPH (*John*) iii. 160. See *Sawney*.
 ROOME and HORNECK, iii. 146.

S.

S *Shakespear*, admirable for Nature, ii. 218. To be spell'd always with an *e* at the end, i. i.
 Crucify'd once a week by *Tibbald*, i. 164.
 Proved by him to borrow of *Winkin*, i. 162.

- To have made great Blunders, Puns, and Anacrosisms, *ibid*.
- To have had a Bastard, iii. 272
- Said by him to deserve Whipping, i. 162.
- And by *Dennis*, called a Rascal, *ibid*.

SETTLER (*Elkanah*) Mr. *Dennis*'s Account of him, i. 88. iii. 16.
 And Mr. *Welsted*'s, *ib*. A Party-writer of Pamphlets, i. 88. and iii. 281. Once preferred to Mr. *Dryden*, i. 88. A writer of Farces and Drolls, and employ'd at last in *Bartholomew-Fair*, iii. 281.

Sawney, a Poem, the Author's great Ignorance in Classical Learning, i. i.

- In Rules of Criticism, iii. 159.
- In Languages, *ibid*.
- In *English Grammar*, i. 28:
- His Praises of himself above Mr. *Addison*, iii. 159.
- His own opinion of his Equality to *Shakespear*, *ibid*.

Scholasts, i. 159. iii. 188.
Supperless, a mistake concerning this word set right, with respect to Mr. *Theobald*, and other temperate Students, i. 169.

T.

TIBBALD, why he was made Hero of this Poem? according to *Scribler*. Proleg. p. 25. The true reason. Book i. 102. and iii. 319. Why Successor to *Settle*, i. 108. Conceal'd his In-

tentions upon *Shakespear* all the time Mr. *P.* desir'd Assistance and promis'd Encouragement toward perfecting an Edition of him, i. 106. His own Confession of that Proceeding, in a *D. Journ.* Nov. 26. 1728. Yet ask'd favours of Mr. *P.* at that time, i. 106. — One of *Mist*'s Writers, i. 106, 168. And Author secretly and abettor of Scurrilities against Mr. *P.* i. 106. Vide *Testim.* and App. N^o. 2.

— How he was like *Æschylus*, iii. 311.

— Like *Shakespear*, iii. 272.
 — And like *Settle*, i. 108.

Taylor's, a good word for them, against Poets and ill Paymasters, ii. 111.

Thunder, how to make it, by Mr. *Dennis*'s receipt, ii. 220.

U.

VARIOUS Readings on this Poem, vulgarly call'd *Errata of the Press*, pag.

Verbal Critics. Two Points always to be granted them, ii. 1.

Virgil, corrected and amended, i. 1, 28, 191, 212. and App. N^o.

W.

WARD, *Edw.* a Poet and Ale-house-keeper in *Moorfields*, Book i. verse 200.

— His high opinion of his Name-sake, — and his respect for the *Pillory*, iii. 26.

WELSTED (*Lect.*) one of the Authors of the Weekly Journals, abus'd our Author, &c. many years since, ii. 295. And afresh, *ibid*. Taken by *Dennis* for a Didapper, *ib*. The Character of his Poetry, iii. 163.

WOOLSTON (*Tho.*) encourag'd to assist *Henley* in propagating the faith. iii. 239. Some Advice to them, iii. 211.

Weekly Journals, by whom written, ii. 270, 281.

Whirligigs, iii. 49.

In this copy the addenda
are bound in after p. 80.